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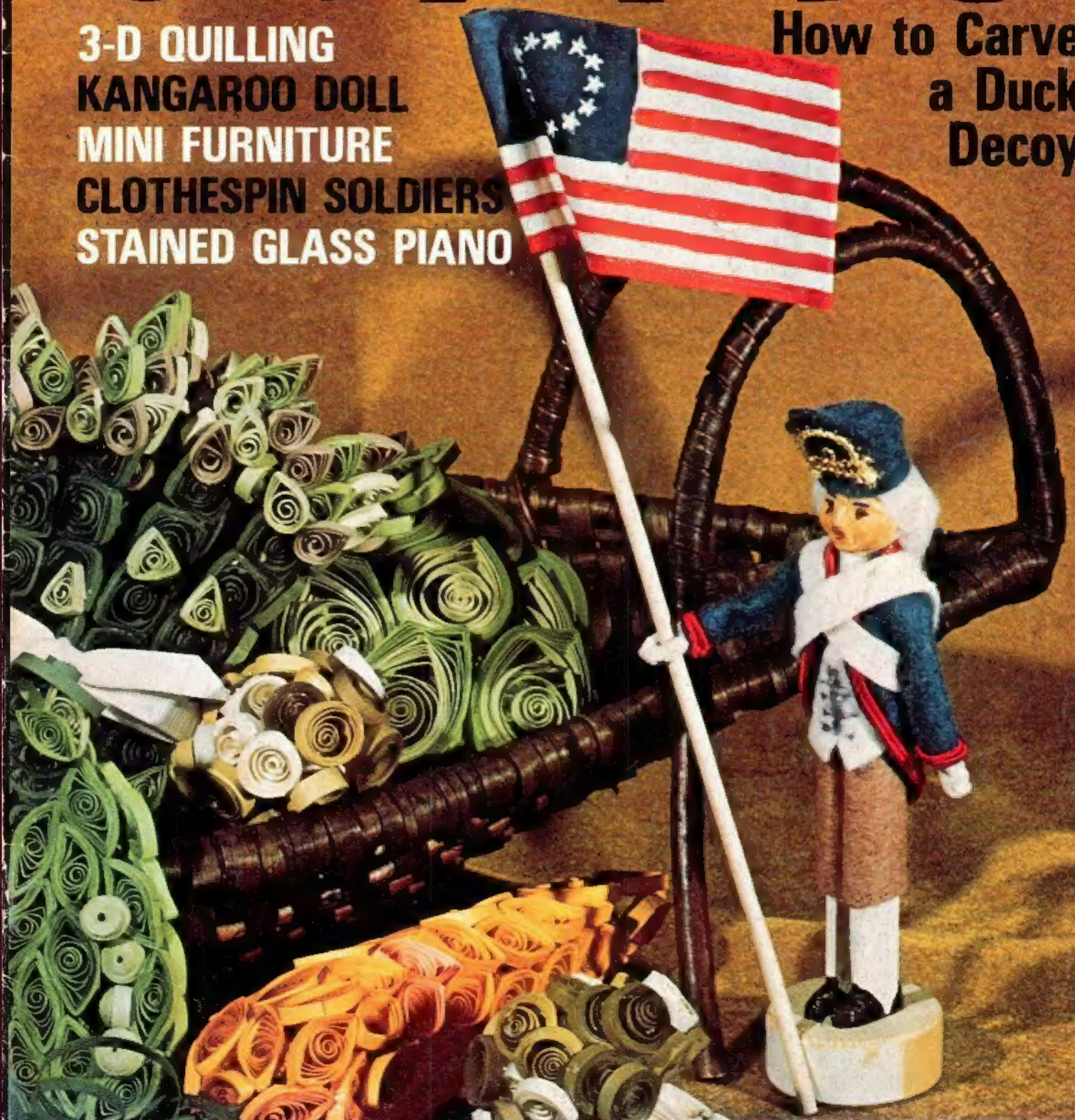
AUGUST 1974

No. 40 75¢

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AUGUST 1974

VOL. 4, NO. 4

WHOLE NO. 40

SPECIAL FEATURES

- Plant your Terrarium the Right Way**—by Loretta Holz 28
Kitchen Quilling—3-D quilling by Jane Guthrie 44
How to Carve a Duck—Duck decoys by Natalie Levy 47

DEMONSTRATIONS AND TECHNIQUES

- Moto-Shop Minis**—Miniature furniture by Mary Jane Hubers 25
The Delaware Blues—Clothespin dolls by Harriet Shealy 32
Molding Leather—by Faith Rogers 34
Cold Glaze Enameling—Ceramics by Jane Morehouse 36
Mini Dioramas—Scenes in miniature by Vivian Kepner 38
A Swinging Stained Glass Piano—by Anita Isenberg 40
Sand Stenciling—Craft fun at the beach by Elyse Sommer 50
Linda and Tony Kangaroo—Stuffed toys by Charlene Roth 52

DEPARTMENTS

- | | | | |
|--------------------------|----|---------------------------|----|
| Letters | 4 | Tips 'n Trix | 20 |
| Craft News | 6 | Crafts We've Tested | 22 |
| Book Reviews | 13 | Going Places | 59 |
| Craft Events | 15 | Small Talk | 63 |
| "In" Stitches | 17 | Backroom Workshop | 67 |
| Advertisers' Index | | 74 | |

COVER

Summertime is craft fun time. Decorate for the Fourth with a regiment of Revolutionary War soldiers made from clothespins, or add to summer's bounty with a basketfull of colorful quilled vegetables. Clothespin doll instructions by Harriet Shealy are on page 32. Jane Guthrie's quilled vegetables are on page 44. Kodachrome by Hal Carstens.

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MEMBER



Sybil's Scratchboard

With summer in full swing, by the time this issue is in your hands, craft shows will be blooming across the land like roses on a fence. Once again we'll have the opportunity to observe the work of other crafters, to do a little early Christmas shopping, and perhaps to glean some new ideas and inspiration for our own work. We can think of a few activities that afford so much pleasure as visiting these shows, and seeing the many ways in which familiar craft techniques are continually used with imagination and innovation to turn out countless unique products.

Our next issue will be one of those containing a readers' feature, this time doll making. A number of readers have sent us photos of their dolls, and if you haven't yet there's still time to do so. Remember that sharp black and white photos are best.

In addition to featuring pictures of readers' dolls, the October issue will contain several how-to articles on doll making plus dollcraft news and reviews. There will be articles on other crafts, too, for those of you who aren't "into dolls."

Also coming up, beginning with our December issue we'll be presenting a series of articles on marketing your handmade items. While our approach to crafts has been to regard them primarily as a hobby, it has become apparent to us that there are a great many readers who are interested in selling their products, either for additional personal income or to aid an institution or charity. We'll try to cover all aspects of this facet of crafts in the series.

Returning to the present, we hope that you'll find many projects to interest you in this, our August issue. We especially enjoyed touring our own area to report on the handcrafts for sale right here in Sussex County, N.J. Our experience through the years of publishing "Going Places" has taught us that every part of the country—and of other countries, too—has interesting craft spots to visit, for craftsmen are everywhere. Today crafts play a more important role than they have for many years, as more and more people come to appreciate the beauty of handmade things, and as increased leisure time leads many to search for meaningful ways to spend that time.

Sybil

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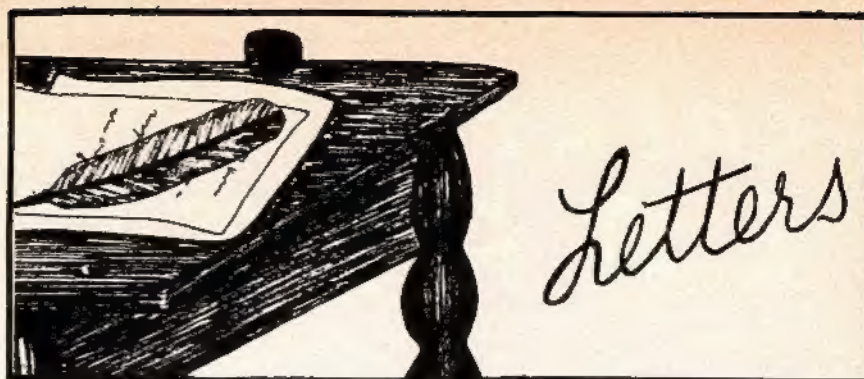
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CC



Back Issues Wanted

I think *Creative Crafts* is a lovely magazine. I am especially interested in miniature rooms, doll houses, and instructions for making miniature furniture. Would you have back issues that would be helpful to me? Please let me know which ones you have available, and how much they cost.

Mrs. Lucille Weller
1625 Keats Terrace
Derwood, Md. 20855

We hope that Mary Jane Hubers' patterns for miniature eighteenth century tables in this issue will be useful to you in your mini crafting. Regarding your question about the availability of back issues, we suggest that you refer to the back issue ad in this issue. It will tell you not only which issues are available, but also the contents of each. Back issues may be purchased for 75¢ each, while they last. We regret that our special miniature issue, June 1973, is no longer available. Ed.

Where Do Old CC's Go?

What do readers of *Creative Crafts* do with their old issues after they no longer need them? Do they just sit around for months? There is a more active fate for them.

As one who has been getting used books and magazines to children's homes in this area, I wonder if you would ask your readers to find the nearest home in their own area and take *Creative Crafts* to the boys and girls.

It matters not how old the magazines are—they are ever new to the youngsters eager for such useful reading. However, I have found it helpful to strengthen all magazines with a strip of either library binding tape, or clear magic tape down the spine. This makes them last longer going through so many eager hands.

George O. Morrison
439 Crestview Pl.
Monrovia, Calif. 91016

Instructions Wanted

I have subscribed to your magazine for two years now and do find it most valuable. I have looked through my back issues for a project I wish to do and am unable to find it. Perhaps you have reported on it and I've missed it or you can give me the information I need.

I want instructions on covering a real book with gesso, antiquing it and then do a poem or wedding invitation in Mod Podge. It is a perfectly lovely item, looks for all the world like a piece of china, and certainly would make a most unusual gift. I sincerely

ly hope that you can come to my aid in supplying either instructions or a source where I may find it.

Barbara Branch
7754 Senator
Detroit, Mich. 48209

We do know the craft you are referring to, and although we have never printed an article on it, we have instructions in our files, and will try to feature them in a forthcoming issue of CC. Ed.

That Waterfall Egg

What a great idea—a waterfall egg. That should have been in color and bigger. I am a man egger and buy my magazine in a store. I look forward to the ones with egg articles in them. I was interested in the engraving article in the same (April) issue, and am going to try it.

Joseph Pankow

Loved your April issue on eggs. I am intrigued with the engraving idea and the waterfall egg. I'll be looking forward to the article on scratch carved eggs next April. I wish you had printed a bigger picture of the waterfall egg. I would like to try one and would like to see it closer. I wished I lived closer to June Olrick to go see it really work.

Rita Mareno
Plymouth, Ind.

Quilts in the Middle West

We read with a great deal of interest the article in your June 1974 issue, "America's Quilts."

It's wonderful so many places are taking a big interest in the revival of quilting. We feel we've been keeping right up with the East, South, and West in this revival.

Our shop carries all types of handcrafts, but our big interest is patchwork and quilting. We have been in business 1½ years and carry supplies as well as offer lessons. In addition, the ladies who make quilts for us could be matched anywhere in the U.S.A. in workmanship.

We're having our second annual quilt show "Carnation Week," August 12 through 16. Sixty-five older quilts will be on display.

Thank you for listening to us middle-of-the-country folks.

Verna Hendricks
Betty Malone
The Patchwork Factory
1010 E. Broadway
Alliance, Ohio 44601

We didn't mean to slight the Middle West

AUGUST 1974

in our coverage of America's quilts! It's true that quilting is found in every corner of our vast country, and we're always glad to hear of another place where it's flourishing. Since the June issue went to press, we've learned of several other places where quilts can be seen and where the craft of quilting is taught. We'll try to print these additional listings in an upcoming issue of CC. In the meantime, we hope that any readers who know of such places will send us the names and addresses so that they can be added to our list. Ed.

CC's Victorian Wreath

We have just returned from a trip to Lexington, Kentucky. Due to your most interesting article in the 1973 *Creative Crafts Christmas Annual* about a Victorian Wreath by Talents Unlimited in Anchorage, Kentucky (near Louisville), I was able to talk my husband into driving over 1-1/2 hours to Louisville just to visit their shop. We were both in awe over the lovely wreaths. Mrs. Burnett explained them to us and was most interesting to talk with. I have ordered a wreath mold from her and am most anxious to get started on it.

Thank you so much. I have been getting your magazine for several years at the newsstand when I could find it. I don't want to miss any more issues so enclosed you will find my order for a two-year subscription.

Carol V. Toulmin
12 Forsythia Ct.

Hamburg, N.Y. 14075

Many readers have written to tell us that they have made a Victorian wreath inspired by Eloise Burnett's article in our 1973 *Christmas Annual*. The project is a beautiful miniature Victorian Christmas scene set in the center of a wreath laden with greens and tiny lights. Mrs. Burnett will offer us another miniature Christmas project in the 1974 *Christmas Annual*. Ed.

A Message to Egger Friends

Dear Egger Friends:

May I take this way of thanking all of you along the Eastern seaboard for your lovely cards, gifts, etc. while I was in the Cleveland Clinic Hospital, where I'll be returning in the near future.

Also all midwestern friends for their gifts, cards, etc. since my return to Michigan, where I landed back in the hospital and then in a nursing home for four weeks.

It would take a column to name everyone!

I have not only heart complications but poor muscular control of legs and arms keeps me from doing much of anything. Yes, not one egg since I was at the hospital, when Dolores Susa brought me three to finish, which I did, but oh so slowly.

I'm so sorry that I missed Gatlinburg, Kit's show, and others that I was invited to, but only God gives the answers these days.

Alta M. Pierce

37 W. Alden St.

Battle Creek, Mich. 49017

We are happy to print this message from Alta M. Pierce, a faithful reader of *Creative Crafts* and an avid egger. Mrs. Pierce tells us that while she cannot work on her crafts while at home, she has been enjoying reading over all her back issues of CC. And although her heart condition has worsened, her "imagination still flows with ideas." Ed.



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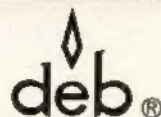
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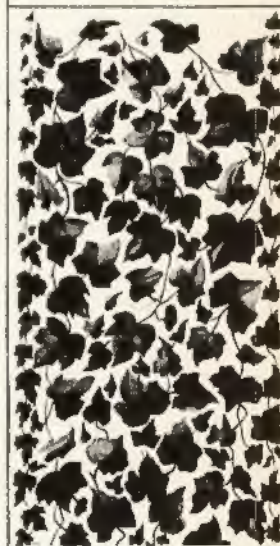
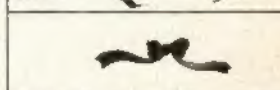
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Re: Revivals

I've just become interested in craft work and have recently come across a few old copies of CC as well as a recent issue. I'm ordering some back issues now and plan to subscribe to your magazine. Would you consider running articles on the following again as many of us may have missed them: furniture refinishing and antiquing, rug braiding, ceramics, projects on barn lumber, etc. Also, could you repeat an interesting article, perhaps brought up to date, called "Free or Reasonable" (April 71, craft catalogs to order).

I really love your magazine and am getting very excited about getting started on some projects.

Mrs. Joan Wutala
321 Ryan
Hancock, Mich. 49930

We know how exciting it can be to be full of ideas. Our files are full of ideas, too—lots of fresh, new ones, and also new or different versions of techniques which we have covered in earlier issues. Longtime readers of CC are probably aware that we do cover the same technique from time to time, although we almost never reprint an article. Reprints are available in our three craft books: Creative Crafts Sampler, which contains articles from the first six issues of CC; Nature Crafts, featuring articles devoted to crafting with natural materials of all kinds; and our about to be released Eggcraft, containing articles on eggery. These books may be ordered from Creative Crafts for \$2.00 each. Thank you for your suggestions, Mrs. Wutala. We'll keep them in mind. Ed.

That Mini Issue

I have never written to a magazine before, but your June 1973 issue has been a source of many hours of pleasure to me.

I don't have time to do crafts because of my job and my home duties, but I have been interested in the wooden miniature furniture for a long time. It's so hard to find that my collection's been growing very slowly.

Thanks to the lucky break of noticing this issue on the newsstand, I have acquired many catalogs and have added to my collection. Of course, the wishing is more often than the purchasing due to the rise in prices.

Thank you for the wealth of information and the many enjoyable moments of reading and re-reading this issue.

Mrs. Thomas Strawn
P.O. Box 197
Murfreesboro, Ark. 71958

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CRAFT NEWS



Decoupage on Fabric

Maybe you've thought about it, and decided that it couldn't be done. Or perhaps it just never occurred to you that you could decoupage on fabric. Well, the word is out—it can be done, and of course the possibilities are limitless. Think of decorating jackets, hats, cloth purses, belts, placemats—and more.

The secret of decoupage on fabric is Mod Podge from *Connoisseur Studio*. You simply cut a design from paper or cloth, adhere with Mod Podge, let dry and seal with a coat of Mod Podge. Your creations can even be hand-washed if necessary.

We'll try to tell you more about this exciting decorating technique in a future issue of *Creative Crafts*. In the meantime, you'll find Mod Podge at your favorite craft shop.



These clogs and hat represent an exciting new concept in decoupage—decoupage on fabric. They were decorated with Mod Podge from *Connoisseur Studio*, using *Connoisseur's* art print #106139.

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also finds it easier to answer inquiries when an SASE is included. And speaking of our correspondence, we do like hearing from you, and enjoy all your comments about CC. Your questions relating to the problems you encounter in craft work or your inquiries regarding sources of supply tell us a great deal about what you are doing and where your craft interests lie.

We regret that we simply cannot answer every letter that comes to our desk. If you include an SASE, we will try to note the answer on your letter and return it to you.

Our circulation and book departments, of course, make every effort to respond to all inquiries regarding the magazines and books you buy from us.

Duck Decoys

Decoy carving, we've learned, is a 100% American folk art. Europeans lured their prey with stuffed birds, which served the same function, but it was the early Americans who first hit upon the idea of carving and painting wooden decoys. Evidence that this practice was elevated to the level of an art is to be found in the fact that many decoy makers signed their work. Today old decoys fetch handsome prices, some over \$1000.

Today duck decoys are regarded as decorative more than functional, and many a person who has never been anywhere near a duck blind may have a collection of them, or at least a decoy lamp. In this issue, you'll find an article about carving and painting your own decoy. If wood carving just isn't up your alley, you might be interested in an exciting new kit from *Craftyme Products*, 123 No. Third St., Minneapolis, Minn. 55401. The kit contains a rough carved duck (either a mallard or wood duck drake), with paints, templates, and all other materials and instructions necessary to paint your own decoy. The retail price of these kits is \$30.00 each, and we're sure that if you have priced finished decoys in shops you'll agree that it's not an unreasonable one. Sorry, Craftyme can't supply you direct, but if you check with your retailer he can probably order for you.

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CC's Own Egg Book

As everybody knows, we've been publishing articles about eggging ever since the very beginning. Some of the noted egggers whose work has appeared in our pages are Kit Stansbury, Kathryn Johnson, June Hoffman, Rosemary Disney, Barbara Allen, Louise Riotte, and Julia Hernberg. Most of our eggcraft authors have achieved considerable recognition in the field since eggcraft has grown to prominence. They've written books, organized egg shows and organizations, designed kits, and had their work displayed in museums.

We think we have managed to cover just about every aspect of eggging through the years, from Faberge-type eggs to Pysanka and Polish egg pitchers. We've published articles about paper mache eggs, plastic eggs, and Styrofoam® eggs. We've shown the eggcraft of our readers, publicized egg shows, and helped egggers to locate each other to exchange ideas and friendship.

We recently gathered together most of the articles on eggcraft which have appeared in past issues of *Creative Crafts* and put them into a book, aptly entitled "Eggcraft." Soon to be off press, it will join our two other craft books, *Creative Crafts Sampler* and *Nature Crafts. Eggcraft* can be ordered for \$2.00 from Creative Crafts, P.O. Box 700, Newton, N.J. 07860.

Batik Wax for Candle Craft

If you've ever tried painting designs on candles, you know that this method is usually fine—as long as the candle isn't burned. *American Art Clay Co., Rub 'n Buff Divis-*



The lovely raised designs on these candles were obtained with Batikit Dye Wax. An added advantage of decorating candles with this wax is that this method poses no difficulties when the candles are burned.

ion, Box 68163, Indianapolis, Ind. 46263, has devised a way to avoid that problem by painting the candle with melted Batikit Dye Wax. With this clever application of Batikit Wax, the candle will not only burn properly, but will also have a raised design which will add dimensional beauty to the candle. Batikit Dye Wax is available in red, blue, yellow, green, black and white. Of course these dye wax colors may be mixed to obtain other color combinations.

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Readers' Crafts

We've been enjoying some of the photos which have been sent to us in response to our request for pictures of craft work done as a result of reading *Creative Crafts*. If you haven't sent yours yet, why not do so? If it's published in our special feature (which we hope will become a regular feature), we'll send you \$10.00 or more for its use.

Naturally we don't expect to see exact copies of projects which have appeared in this magazine—our first name is "creative," remember? We're looking for photos of projects inspired by articles which have appeared in *Creative Crafts*. We're hoping for a good response on this one, so get out your cameras, everyone, and take those pictures (black and white, if possible, please)!

SPECIAL NOTE Due to the continuing rapid changes in the cost of materials, prices are subject to change on short notice, sometimes beyond our capacity to make price changes for our advertisers. Many advertisers will absorb such increases until they can announce new prices. Others, because of the severity of the increases, cannot afford to absorb the loss and will request the buyer to remit additional money or offer the buyer the option of a full cash refund without any handling or other charges. All advertising in this publication is otherwise subject to the recommended practices of the Better Business Bureau and the advertising code of Carstens Publications, Inc.

A Designing Woman

Everybody, at least everybody reading this magazine, knows that crafters are the original recyclers. To them, there's nothing

quite like the challenge of odd bits of natural materials, fabric scraps, old jars, bottles, egg cartons—you name it. For a clever saver like *Verna Raveling* recycling has become such a way of life that she has found that her hobby has become a business. With 800 patterns and designs in her files, it's no wonder!

Got a skimpy wardrobe? Verna Raveling can tell you how to snap it up with dozens of cleverly designed scarves, each one requiring only a little material, and costing only about 50¢ each to make. Scraps of fabric leftover from sewing and craft projects? Patchwork is the answer! Looking for inexpensive holiday decorations? Hers can cost as little as 10¢ each. For more information, write Verna Raveling's Craft Designs, 519 West Clifton, Sioux City, Iowa 51104.

How to Transfer Anything to Anywhere

It appears that the final stumbling block to perfect transferring has finally been overcome. Sangray has announced a Super Transfer Paper with which any ink image can be transferred to another surface, usually in a matter of minutes.

No type of paper seems to be too much for this new Super Magic Print paper to handle, be it decoupage prints, greeting cards, wrapping paper, wedding invitations, photos, magazines, or newspapers. And the list of materials to which the images can be applied is equally diversified: wood, rock, burlap, canvas, art foam, felt, styrofoam, copper, tile, etc. There's no stretching or distorting of the transfers

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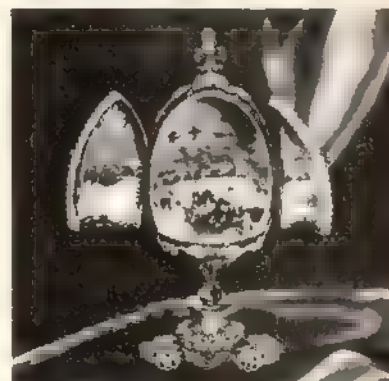
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An Exciting New Contest

In honor of National Hobby Month in October, L'Eggs Pantyhose and Creative Crafts are sponsoring an exciting new contest in which you can win trophies, ribbons, and other prizes, with a grand prize of a \$50.00 crafts materials gift certificate. L'Eggs Pantyhose, and subscriptions to Creative Crafts will be awarded to all finalists.

Here's your chance to put your creativity to work on those L'Eggs eggs—the ones that L'Eggs Pantyhose come in. Design whatever strikes your fancy—a holiday decoration, a knickknack, a gift, or anything at all. Send a color photo of your creation, along with the completed entry form which you will find in this magazine to: L'Eggs-Craft Contest, P.O. Box 592, Newton, N.J. 07860.

There are three age groups from which winners will be selected: 12 and under, 13-18, and 19 and over. We know that CC readers of all ages enjoy crafting with L'Eggs, and we are looking forward to seeing the clever results of your efforts. Complete contest rules and details are on page 24 of this issue of Creative Crafts. L'Eggs can be found in supermarkets and drug-stores nationwide.



Make a planter, make a puppet - a pin cushion or a candy dish. Your creation may be one of the winners in the L'Eggs-Creative Crafts contest held in honor of National Hobby Month.

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NEWSSTAND READERS

The paper shortage may make it difficult at times to find Creative Crafts Magazine on your favorite newsstand. Here are some helpful suggestions that will keep you from missing your copy:

1—Buy from the same newsstand each month and if possible, have your dealer put your copy aside.

2—Buy your copy from your local craft or hobby dealer and frequently he will put a copy aside for you. This is a valuable service especially if you must travel or are vacationing.

3—Subscribe using the handy order coupon found elsewhere in this issue. Because we are printed bi-monthly, do allow from 6-12 weeks for your subscription to start. Renew expiring subscriptions promptly to avoid interruption of service caused by our not always having enough copies on hand to fill surges of new subscriptions.

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NEW CRAFT BOOKS

Some of the books reviewed in this column may be ordered directly from *Creative Crafts Magazine*. If we carry a book, we will indicate in the review that it may be ordered from us. Books not so indicated may be ordered from the publishers.

Teach Yourself Stitchery \$5.50

by Loretta Holz

Publ. by Lothrop, Lee & Shepard Co.
105 Madison Ave.

New York, N.Y. 10016

Those who have read *Creative Crafts* for some time will recognize Loretta Holz's name immediately. We have been fortunate in having her as a regular contributor to this publication—her most recent article, in fact, is in this very issue. Over the past several years she has taught us to do ribbon weaving, finger weaving, and scherschitte. She's told us about making old time valentines, Polish egg pitchers, and Japanese paper dolls, and informed us about co-ops and other self-help programs where crafts have played an important part. And if you've read our Christmas Annuals, you know of the many interesting ways in which she has helped us to decorate for the holidays.

It was with much pleasure that we read Loretta's first full-length craft book, *Teach Yourself Stitchery*. As in her articles written for *Creative Crafts*, she guides the reader step-by-step through the process of learning stitchery, and, more important, using it creatively. This is truly a beginner's book, filled with simple projects that anyone can do. When you've finished reading it and following its clearly written instructions, you will be ready to embark on all kinds of stitchery projects on your own.

Meticulous research lies behind everything that Loretta Holz writes, and this book is no exception. The first chapter gives a brief and interesting illustrated history of stitchery. This is followed by a careful explanation of how to begin, from threading a needle and tying a knot in it to transferring a design. After that, you're off exploring lines and dots and loops in thread.

We recommend this book to anyone in search of a very basic text on stitchery. If you've never done any embroidery and want to learn how, *Teach Yourself Stitchery* will tell you everything you need to know to get started. Certainly it is an ideal book for a youngster, or for anyone who wants clear instructions, encouragingly written. And who doesn't?

Teach Yourself Stitchery is available from *Creative Crafts*.

The Collector's Guide to Dollhouses and Dollhouse Miniatures \$13.95

by Marian Maeve O'Brien

Publ. by Hawthorne Books, Inc.

260 Madison Ave.

New York, N.Y. 10016

Considering the tremendous interest in miniatures and dollhouses, the dearth in good books on the subject has been surpris-

ing. This unpleasant situation has been substantially alleviated with the publication of this long-awaited, badly needed, and widely desired book, *The Collector's Guide to Dollhouses and Dollhouse Miniatures*.

This is not a craft book in the usual sense, but we almost whooped with joy when we first saw it. Certainly anyone who makes dollhouses, miniature furniture or accessories, or who collects them will not only read this book with avid interest, but will return to it again and again for its great store of information. It's filled with pictures, most of them black and white, of dollhouses, miniature settings, and all kinds of accessories. If you've been reading *Creative Crafts*' "Small Talk" column, you'll find many familiar names, as the work of miniature craftsmen is discussed. Inciden-

tally, this book taught us a new word to describe miniature enthusiasts—"microphile."

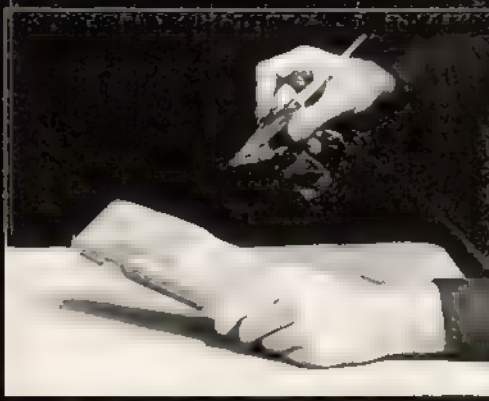
As we're sure most of you realize by now, the scope of miniatures is an extremely broad one. Somehow this book seems to cover it all, with the exception of actually telling you how to construct your own miniatures. It will tell you how to collect miniatures, how to form a local collectors' club, and where you can find museums and shops that feature dollhouses and dollhouse miniatures. Two appendixes list the addresses of miniature craftsmen and dealers across the country, as well as publications of interest to collectors. There are 231 black and white photographs and 17 color plates.

You may order this book directly from *Creative Crafts*.

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Craft Digest

Ed. by Hilary Dole

Publ. by Digest Books, Inc.

540 Frontage Rd.

Northfield, Ill. 60093

Craft Digest is advertised as "a book written by craftspeople for craftspeople," and it is just that. Not that you have to be a knowledgeable craftsman in order to benefit from this book—on the contrary, its coverage of a wide variety of crafts (28 in all) is at once basic and in-depth.

We think you may want to have this on your bookshelf alongside your *Creative Crafts* binders. The crafts introduced by this 288 page, soft cover digest include many which you've already read about in this magazine, but often with a different twist. It also reports upon a few that we've only touched upon lightly, or not at all, such as kite making, glass blowing, featherwork, and homemade cosmetics. Each article in *Craft Digest* has been written by an expert in his field who explains the basic techniques of his craft, and then proceeds to present a project in detail. There's a lot of knowledge to be picked up in its pages, as well as plenty of inspiration in its sharp, black and white photos.

We enjoyed reading a craft book that offers a broad scope without sacrificing the very basic technical knowledge which you must have before undertaking a new craft. We liked the designs, and appreciated the fact that the digest does not limit itself to either traditional or contemporary crafts. Along with quilting, stained glass, china painting, candlemaking, and doll making, you'll also find Plexiglas craft, dough sculpture, and photographic silk-screening. Because we feel that this is the type of book that our readers would find worthwhile, we've added it to our *Creative Crafts* Library, from which it can be ordered at the price listed above.

\$5.95

Corn-Husk Crafts

\$3.50

By Margery Facklam & Patricia Pibbs

Publ. By Sterling Publishing Co., Inc.

419 Park Avenue South

New York, N.Y. 10016

This small and colorful book from Sterling's Little Craft Book Series fits right into the current craft scene with lots and lots of ideas for crafting with corn husks. It tells you how to make the popular corn husk dolls, of course, but also much more: how to make corn husk baskets, mats,

Christmas decorations, flowers, mobiles, and animals. It's so full of so many delightfully presented ideas that only the fact that the corn isn't up yet kept us from invading the nearest corn field.

Corn husk doormats and Christmas wreaths were the projects we found most appealing. Others, no doubt, will want to try something else. They're all here in this little book, illustrated in color, with helpful drawings and photographs to show you how to do it.

Corn-Husk Crafts may be ordered from *Creative Crafts*.

America's Quilts & Coverlets

\$25.00

By C.L. Safford & R. Bishop

E.P. Dutton & Co., publishers

201 Park Ave. So

N.Y.C., N.Y. 10003

We can't think of a gift which would please a true quilt fancier more or a book which should be in each library's handwork selections more than this new over-300 page treatise on the subject.

Author Carleton Safford, now Consulting Curator of Textiles at Greenfield Village and Henry Ford Museum, has a background as an interior designer specializing in antique furnishings and home restoration. Robert Bishop is the Museum's Editor-in-charge of all publications, is Acting Curator of Furniture at that establishment and has written books and articles plus a 3-volume history on American antiques. We give you this background so you won't expect light reading or step-by-steps on "how-to." This is a comprehensive study of the many types of quilts and coverlets this country has produced, unique folk art, since the early 17th Century.

122 color plates and 472 black-&-whites stud this volume, showing some of the outstanding examples of patchwork, applique, linsey-woolsey coverlets, trapunto, candlewick and stencil spreads, "bed rugs" and more. More than 300 institutions, historical societies and museums were contacted for pertinent material and photos of items from their collections. The historical background on the types of handwork is interesting. Not neglected are the four main types of American coverlets called the Overshot, Double Weave, Summer and Winter and Jacquard, not usually found in needlework books. Some of the old time examples are lovely; unfortunately, you'll have to look elsewhere to find out how to make them yourself.

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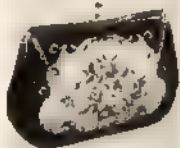
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For illustrated, descriptive booklet entitled "Adventures in Water Putty," send a stamped, self-addressed envelope to Donald Durham Co., Box 804-C, Des Moines, Iowa 50304.

Craft Events

For publication in our Craft Events column, notices of special exhibits, conferences, fairs and classes should be sent to Creative Crafts, P.O. Box 700, Newton, N.J. 07860 four to six months in advance. Inasmuch as we do have a long lead time, readers should be advised there is the possibility of changes in schedule or cancellations.

JUNE-SEPTEMBER TORONTO, CANADA. First World Crafts exhibition will be held at the Ontario Science Centre, Toronto

JUNE 15-JULY 14—AUSTIN, TEXAS. Smithsonian Institution's traveling exhibit of American Pieced Quilts I will be on display at the Laguna Gloria Art Museum

JUNE 15-JULY 14 ST. PETERSBURG, FLORIDA. Smithsonian Institution's traveling exhibit of American Pieced Quilts II will be on display at the Museum of Fine Arts

JUNE 29-JULY 6—KUTZTOWN, PA. Kutztown Folk Festival, an annual celebration of the Pennsylvania Dutch, will feature hundreds of handmade quilts to be entered in competition, and then sold. Open from 9 a.m. to 7 p.m. daily. Admission—\$2.50 for adults, 50¢ for children. Festival is situated on U.S. 222, halfway between Allentown and Reading. For more information write the Pennsylvania Folklore Society, College Blvd. & Vine, Kutztown, Pa. 19530

JULY 3-JULY 7—CEDAR LAKES, WEST VIRGINIA. Mountain State Arts and Crafts Fair will be held at Cedar Lakes near Ripley. Featured will be camp sites, strolling guitar and banjo strummers plus 220 craftsmen to demonstrate their skills and market their products. Admission fee is \$2.00; children's admission 50¢

JULY 4 NYACK, N.Y. Annual Summer Antiques-Arts-Crafts Festival to be held on the streets of Nyack, rain or shine

JULY 4—HAGERSTOWN, MD. Annual Jonathan Hager Frontier Crafts Day will feature demonstrations on the lawn at Hager House

JULY 5-6 AND JULY 12-13—HURON BEACH, MICH. Fourth annual Arts and Crafts Festival, The Dancing Hippopotamus, will take place at Bearinger Township Hall, Presque Isle County on Rt. 646 between Huron Beach and Black Lake. Hours are 10 a.m. to 8 p.m. There will be indoor and outdoor demonstrations and handicrafts for sale. For information contact Lilien Foster, 10073 Ocqueoc Lake Road, Ocqueoc, Mich. 49763

JULY 7, 14, 21, 28 AND AUGUST 4, 11, 18, 25—FARMINGTON, CONN. Hartford Flea Market, Rt. 4, will be open each weekend. Crafts and antiques will be sold at this indoor and outdoor market that is free to the public. For more information write Hartford Flea Market, P.O. Box 274, Farmington, Conn. 06032

JULY 8-12—ASHEVILLE, N.C. Craftsman's Fair of the Southern Highlands will be held in the city auditorium. Admission is \$2.00 for adults and \$1.00 for children. The emphasis is almost exclusively on arts and crafts. For more information write to Craftsman's Fairs, P.O. Box 9145, Asheville, N.C. 28805

JULY 10 (RAIN DATE JULY 11) AND AUGUST 1 (RAIN DATE AUGUST 2)—ORLEANS, MASS. Artist and Craftsman's Guild of the Outer Cape Show and Sale will be held at Orleans Center from 10 a.m. to 5 p.m. There will be no admission charge for this event that features the work of some of Cape Cod's finest artists

JULY 13 ERIE, PA. Erie Guild of Craftsmen will present crafts with demonstrations and sales of all media, on the lawn of the Erie Public Museum, 356 West 6th Street. Rain date is July 20

JULY—ERIE, PA. Erie Guild of Craftsmen in conjunction with the Erie Art Center will sponsor a juried Designer Craft Show, housed in the Art Center. Show is open all month, except Mondays

JULY 13-14 MOREHEAD CITY, N.C. Expo '74, the fourth annual craft exposition, will be held from 1 p.m. to 8 p.m. on Saturday, and from 1 p.m. to 6 p.m. on Sunday at the National Guard Armory

JULY 13-14—LOUISVILLE, KY. National Decoupage Exhibit and Seminar will be held at the Ramada Inn. This event is limited to craft shop owners and teachers.



shirley marein stitchery needlepoint appliqué and patchwork

A Complete Guide

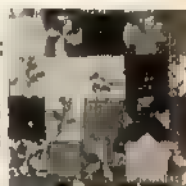
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JULY 15-17—OAK BLUFFS, MASS. Invitational 6th Annual Martha's Vineyard Craftsmen Fair will be held at the Wesley House Hotel. Open from 10 a.m. to 5 p.m. and from 7 p.m. to 9 p.m. Admission is free. A wide assortment of fine handcrafted items will be for sale.

JULY 20-21, 1974 COLUMBUS, OHIO. Third Ohio State Craft-Hobby Show, Veterans Memorial Building, 300 W. Broad St. Saturday & Sunday 10:00 a.m.-7:00 p.m. Workshops (1 hour each) Sat. & Sun. 10:00 a.m.-12 Noon and 2:00 p.m.-6:00 p.m.

JULY 23-28—HERSHEY, PA. Pennsylvania Dutch Days will take place at the Hershey Park Arena. Festival is open daily from 9 a.m. to 7 p.m., admission is \$1.50. For information contact Pennsylvania Dutch Days Committee, Inc., P.O. Box 242, Hershey, Pa. 17033.

JULY 26-28—DECORAH, IOWA. Eighth annual Nordic Fest will feature Scandinavian arts and crafts displayed and demonstrated. Included will be guest artists from Norway and a special exhibit at the Norwegian-American Museum in addition to the National Rosemaling Exhibition. For

information contact Nordic Fest, Box 364, Decorah, Iowa 52101.

JULY 27—GREENVILLE, N.Y. Annual Catskill Historical Society Crafts Day, specializing in old time crafts.

JULY 27-28 PARIS, TENN. First annual "Summer in the Park" Arts and Crafts Festival will be sponsored by the Tennessee Arts Commission. The Paris Landing State Park is located on highway 79 on Kentucky Lake, 14 miles east of Paris, Tenn. For information contact Warren Hazel, Rt. 6 Box 236A, Paris, Tenn. 38242.

JULY 30-AUGUST 1 MCAFEE, N.J. International Guild of Candle Artisans will hold its tenth annual convention at the Playboy Club-Hotel at Great Gorge. Guild address: P.O. Box 5119, Grosse Pointe, Mich. 48236.

AUGUST 2-3-4 STOCKBRIDGE, MASS. Berkshire Crafts Fair open from 9 a.m. to 5:30 p.m. and located on Rt. 7 in the Monument Mountain Regional High School.

SUMMER & FALL—CHICAGO, ILL. 30 18th and 19th century American hooked rugs from the permanent collec-

tion of the Art Institute of Chicago will be displayed at the museum located on Michigan Ave. at Adams St.

AUGUST 3-4 LAYTON, N.J. Peter's Valley Craftsmen will exhibit and sell pottery, woodwork, jewelry, weaving, macramé, etc. from 10 a.m. to 4 p.m.

AUGUST 3-4 COEUR D'ALENE, IDAHO. 6th annual Arts and Crafts Festival Art on the Green will be held on the Fort Grounds. The hours are noon to 9 p.m. on Saturday and 10 to 7 p.m. on Sunday.

AUGUST 6-7—PARK RAPIDS, MINNESOTA. North Star Arts and Crafts Festival at the National Guard Armory will feature over 40 craftsmen and artists, demonstrations and craft classes. Hours are 10 a.m. to 9 p.m. on Tuesday and 10 a.m. to 6 p.m. on Wednesday.

AUGUST 10-11 MANISTIQUE, MICHIGAN. Manistique Art Fair will be held at the Manistique High School, gym corner of U.S. 2 and Main St. Hours are from 11 a.m. to 8 p.m. Saturday and 10 a.m. to 4 p.m. on Sunday. Exhibit space fee is \$2.00, a 10% commission on sales is required of exhibitors. To apply, contact Francis Derwin, Rt. 1, Box 22, Manistique, Mich. 49854.

AUGUST 9-10-11—CUMBERLAND, MAINE. United Maine Craftsmen will hold their fifth annual Craft Fair from 10 a.m. to 9 p.m. on Friday and Saturday and 10 a.m. to 6 p.m. on Sunday. Admission is \$1.00 for adults. Special rates are available for senior citizens and camp groups. For more information contact Mrs. Celeste T. Ernst, 28 Spring St., Yarmouth, Maine 04096.

AUGUST 11—EPHRATA, PA. "Egg-solic" Egg Show sponsored by the Soroptimist Club of Ephrata will be held in the American Legion Ballroom. Further information can be obtained by writing Olga Ingham, 105 Gerhart Ave., Ephrata, Pa. 17522.

AUGUST 15-16-17—BUCYRUS, OHIO. 7th annual German Bratwurst Festival and Craft Show will be held at Bucyrus City Hall, 500 South Sandusky Ave. Over 30 modern day and "lost art" crafts will be featured along with continuous demonstrations from 11 a.m. to 9 p.m. each day. There is no admission charge.

AUGUST 17-18—NEW CARROLLTON, MD. 2nd annual Eggs-ibit East will be held at the Sheraton Inn Washington-Northeast Show is sponsored by Craft World, Inc., Westminster, Md. To receive a detailed information booklet, send a legal size, SASE to Kit Stansbury, 87 Lew's Street, Phillipsburg, N.J. 08865.

AUGUST 23-25—BECKLEY, WEST VA. Appalachian Art and Craft Festival will be held inside the Raleigh County Armory.

AUGUST 24—BOSTON HEIGHTS, OHIO. 3rd annual Miniature Fair will be held at the Brown Derby Inn on Ohio Rt. 8 from 9 a.m. to 6 p.m. sponsored by the Cleveland Miniature Society. This show and sale is especially designed for dollhouse and miniature collectors. For more information write: Cleveland Miniature Society 20391 Miller Ave., Euclid, Ohio 44119.

AUGUST 24-26 CAMBRIDGE, MASS. New England Arts Festival is set for the Cambridge Common, 200 artists and craftsmen will participate.

AUGUST 31-SEPT. 1, SEPT. 1-2, 14-15, 21-22—CHASKA, MINN. Minnesota Renaissance Festival will be held during these weekends. Interested artists may contact the festival offices for additional information and application forms. Write to Barbara Rork, Renaissance Festival, Box 125, Rt. 1, Chaska, Minn. 55318.



"Crazy" quilt, c. 1850. Lent by Gail van der Hoof and Jonathan Holstein as part of the Smithsonian's traveling exhibition, "American Pieced Quilts II."

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by Joan Dater

RIBBON WORK

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One can use inexpensive satin ribbons or ones that are embroidered in floral or geometric motifs, for example, to create items such as pillows or cushions or something more imaginative.

We have chosen two types of ribbon work which are easy to execute and which work up quickly.

CANADIAN PATCHWORK

This particular patchwork pattern suggests the interlocking design of a log cabin. It is used in quilting and called the log cabin pattern. It can be worked in ribbons, too. It is made with 1" ribbon in several colors and some 1/2" ribbons used in pairs to substitute for the 1" width in several places. The ribbons are arranged to give the appearance of different kinds of wood or logs forming a succession of squares.

Work is begun in the center around a small square of 1 1/2" silk or satin. The center square of silk and the ribbons are tacked down to a piece of lining fabric which would be a little larger than your item.

The pillow shown here is 12" square. I tacked my ribbons with hemming stitches and/or back stitches to a piece of satin about 14" square (allowing for a 2" margin.)

Proceed from the center working outward and tacking down the ends of the ribbons as you go. Study the placement of the ribbons and their overlapping sequence. Leave enough ribbon to overlap at both ends if necessary.

Notice that the darker ribbons are all placed on the bottom and right side of the square. This arrangement gives the overall design more interest. I have used some solid colored grosgrain ribbon along with my embroidered pieces.

Nine light colored ribbons and four darker shades were used. In this design and with this number of ribbons, no more than 1 yard of any ribbon was needed. Scraps are very handy to use in a project like this. I used six rows of ribbons to form the square.

You will probably need to tack down each selvage edge of ribbon with a needle and thread as you go along. Your completed project will give a smoother appearance if you do this small amount of hand work.

A large number of these 12 inch squares could be sewn together to make bed quilts.

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Plaited ribbon work



Canadian patchwork

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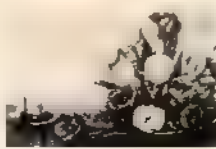
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Smaller versions could be made into cushions or seat covers. When combining a number of squares, match light side to light side of each square and dark against dark, giving the overall appearance of alternate squares of light and dark.

Small pieces such as cushions should be worked with narrow ribbon and five inch squares.

PLAITED RIBBON WORK

Another version of woven ribbon work is made by plaiting ribbons together to form geometric and open designs. Completed projects could be used as pillows, cushions, handkerchief cases, for instance. After weaving all the ribbons, the work is removed with tape and placed on a fabric which serves as the lining. The lining can be a complementary or contrasting color to the ribbon.

Ribbons are plaited on an artists' stretcher frame in any size desired. I used push pins to tack down the ribbons as I worked them. Ribbons that are 1/2" wide or less are good to use.

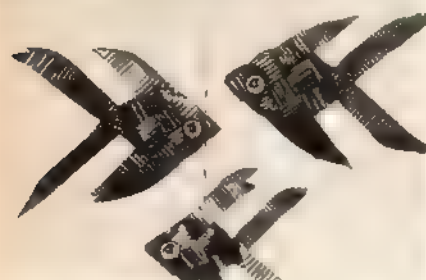
Cut a few lengths of ribbon an inch longer than the length of the frame. Begin by pinning two of these side by side one third of the way in your frame. Leave



an inch or more and pin on two more lengths of ribbon and continue with another pair until one side of the frame is filled.

Fill the other side of the frame in the same manner, but interlace these ribbons in and out of the first ones whenever they cross. You must do this weaving to give your work a stable foundation.

Finish the plait by interlacing into these straight ribbons some ribbons carried



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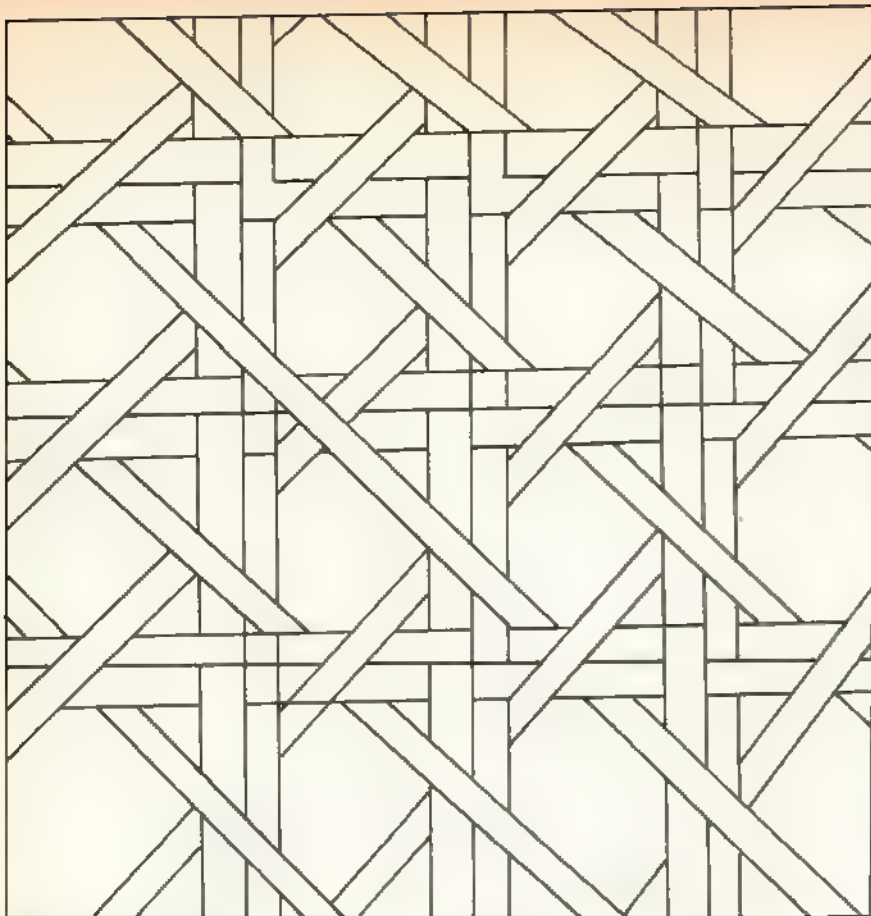
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diagonally across the frame. These cross ribbons are of various lengths and should be cut as needed. The shortest line will be across the corner of the frame and the longest across the center of the work. Interlace them outside the square formed by the straight ribbons so that they surround it with a diamond. Weave them over and under the straight ribbons.

When the plait is complete, use strips of sewing tape over your ribbons ends to take them off the frame. Tape the rib-

bons to the lining and then run seams around the edges with a sewing machine. Take off the tape and your work is ready to be made into a pillow or cushion.

More woven ribbon designs are included in a two volume *Encyclopedia of Victorian Needlework*, by S.F.A. Caulfield and Blanche C. Saward, which served as the inspiration for these pillows. At \$10 the complete encyclopedia can be obtained from Dover Publications, 180 Varick St., New York.

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tips 'n trix

by Jim

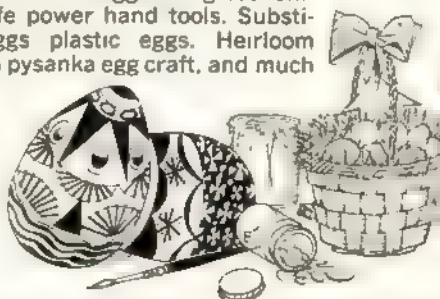
There are all kinds of shapes and sizes of decorative hangers for plaques, and it follows that there are all kinds of fancy prices for this hardware. After spending many hours making a beautiful plaque, and doing it all yourself, you might like to complete the whole project by making your own hanger. And, I might add, you can make a few dozen with an initial outlay of about two dollars. The very best part is, of course, that it will be your own, one of kind, design. Unless you can scrounge the material from your husband's or your own workshop, what you need is to buy a package of small screw eyes (the little gadget that screws into the back of a picture frame to hold the picture wire) and a coil of galvanized wire (you can also use copper wire but it is more expensive.) The wire I used is number eighteen (sixteen is a little heavier and can also be used), and the coil I purchased has one hundred and sixty feet. You will also need some one-inch number sixteen wire brads, a small piece of white pine and a tack hammer, a round-nose pliers, and a cutting pliers.



To start, draw an interesting shape that you think will make a pretty decorative hanger, fold the paper down the center of your drawing, and cut it out with scissors so that both sides will be evenly matched. Draw around that pattern on your piece of wood and you will have a nice even pattern to follow. Cut about a ten-inch length from the coil of wire with your cutting pliers. With your round-nose pliers make a round circle at one end of the wire about a quarter of an inch across, but before you close it up tight, thread on a screw eye. Our pat-

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tern is a modified three leaf clover with an elongated middle leaf. Holding the little circle of wire with the screw eye in one hand, bend the wire to make one of the side leaves. Then continuing around loop the wire up to a rounded point on the middle leaf, use your fingers and the pliers to form the loops, and keep matching it to your pattern. Now come down to opposite the side leaf that you started with and bend the third leaf. Leave about three quarters of an inch straight and cut the rest off with your cutting pliers. Start bending an ending circle and thread it through the screw eye, and then finish bending the end around. If the end is too long, cut off what you do not need. File the wire smooth, or smooth with emory paper. That completes your hanger.

If you are not too satisfied with your first one try again—remember you have a hundred and sixty-five feet left to play with. If your second attempt still doesn't satisfy you try making your pattern more of a guide by using the brads. To do that cut the heads off of twelve or fourteen of your brads and file smooth or file the heads down so that the whole length of the brad is the same thickness. Hammer the brads into the board *inside* of your pattern lines. You can outline the whole leaf if you wish, or you can put four or five in, but leave space for the wire to cross. Using these as a guide wrap the wire around them following the same direction as you did before. By having no heads on the brads you will be able to pull the whole hanger off of the nails easily. If it would seem to be easier—try it—do this whole winding around the nails in reverse. Cut about a ten-inch length of wire and bend it in half. With the center at the top center of your nail pattern bring the ends down each side and cross the wires at the center and take them around the opposite left and right leaf. Now you have the wire ends coming down and crossing. Thread those ends into the screw eye, one through right to left and one left to right and the screw eye should slide up to where the wires cross. Now finish off by bending the ends into small circles the same as you did before. If you have a problem making a circle using your round nose pliers—try wrapping the wire around a pencil, or a dowel. Make a complete loop and then cut the end off so the wire makes a complete circle. When you become very proficient at completing a hanger, by whichever method seems easiest to you, try making one double thickness. To do this cut two lengths instead of one and do the whole same pro-

cedure treating the two lengths of wire as one and keeping them side by side.

There are a couple more possibilities for a "jig" around which to bend your wire. One is a wire bender. This is a piece of metal that has posts and half circles etc. molded right on it and it is sold as a wire bender. I have seen them advertised in tool catalogues, and in magazines, or you might ask in a hobby shop or a hardware store. The other possibility is to drill holes in a piece of wood and insert dowels (thin ones) to form an outline to bend your wire around.

But, by whatever method, now is the time to branch out on your own. Doodle some patterns, dream up some shapes and let's be on the way to your own personal design. The only one thing that you must keep in mind is that your hanger must be functional, and therefore it must hang true.

If you have had training in design then you can do a free form and still have some point that you can hang your plaque from and still have it hang straight. Otherwise you must stick with something that is symmetrical and has a true center. You can use any shape you like if your plaque will have a conventional picture hanger on the back and the wire hanger that you make is purely a decorative finial.

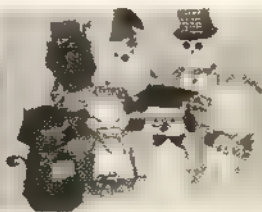
Now that your decisions have been made, and your hanger is complete, it can be sprayed. Before you spray, wash it in hot soapy water since some wire has a greasy protective coating on it that the metallic spray paint will not cover. Dry it well and spray gold, silver, copper, or a color. Then give it a protective coat, and screw the screw eye into the back of your plaque. Doesn't it look great?

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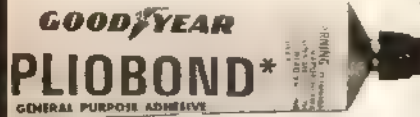
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When properly understood, the scribe and-heat method of bottle cutting is most satisfactory. Remember, glass cutting is an art. If you're not successful with the first bottle, try another; bottles are easy enough to obtain. Ephrem's Olde Time Bottle Cutter kit is already assembled and ready to use. It will cut any round bottle over two inches in diameter up to a gallon size or larger. To insure success, there are a few points to keep in mind. First, read instructions carefully. Remember that a light etch is all that is required and one revolution of the bottle is sufficient. Best results are obtained, and damage to the cutter wheel is avoided when the etch is not duplicated. If the etch is properly

scribed the ends will meet. Next, the bottle must be uniformly heated and before it cools, ice is rubbed around the etched line. A slight tug should separate the two pieces. Then smooth the edge with paper and polishing powder. All materials are provided in the kit including cutter, candle, polishing paper, powder, instructions and ideas for projects.

The important thing to remember is the knack; and how to get it. Some practice is necessary before you master the perfect etch and this first step is the most essential in producing a clean cut in the glass. How to maintain an even pressure when rotating the bottle against the cutting wheel, how to successfully complete the fracture, what to listen for in the cracking glass, these are techniques that must be developed in any of the bottle cutting methods. The scribe-and-heat method is considered easier than others and is recommended for beginners and youngsters.



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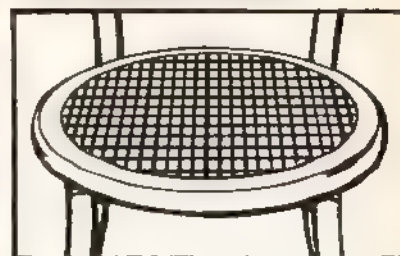
Styrofoam sculpture is one of the latest ideas from Sangray in their series of Magic Print projects. The Magic Print method uses an adhesive paper to "lift" the ink of a picture from the paper on which it was printed. This can then be transferred to just about any surface. Magic Print works best with magazine picture or Magic Print liftable prints.

The Styrofoam sculpture instruction sheet lists tools and materials needed for this project; included are a 5"x6" piece of 1/2" thick white Styrofoam, a sheet of Magic Print paper, one oz. Deco-finish, a squeegee, a liftable print, a modeling tool, and braid or ribbon to go around the finished picture. Other tools needed are a brush, scissors, sponge, and X-Acto knife.

Start by cutting a piece of Magic Print transfer paper slightly smaller than the print to be transferred, peel the backing from the Magic Print and center it, sticky side down, over the picture. Using a squeegee, rub the Magic Print firmly from center to edges. Now put the transfer in warm water for about one minute, then separate the paper the print was on from the Magic Print. With a wet sponge, wipe the picture until it is completely clean and free of the milky coating that covers it. Now prepare the Styrofoam by cutting a piece of Magic Print and pressing it onto the Styrofoam; thoroughly squeegee the Magic Print down to the Styrofoam. Slowly peel the Magic Print back, center the dry transfer and rub the transfer down in all directions. Starting at one corner, peel the Magic Print back; then, wet your finger and gently push the entire transfer down. This may be brushed with Ducofinish and the Styrofoam modelled into a three-dimensional plaque by pushing down the Styrofoam around the design of the print. Trim excess Styrofoam with an X-Acto knife and trim your plaque with a velvet ribbon or braid.

Other Magic Print Project Idea Sheets include a textured art instruction sheet, a rough print pen set and a dimensional felt decoupage sheet. Look for these at your local craft store where they will be on display.

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OFFICIAL CONTEST RULES

- 1 On an official L'EGGS/CREATIVE CRAFTS entry form or a plain piece of paper, print or type your name and age, address and zip code, and name and address of hobby retailer. Mail one color photograph of your decorated L'EGGS egg, along with the completed entry form and a list of material used to: L'EGGS-CRAFT CONTEST, P.O. Box 592, Newton, N.J. 07860. You may enter as often as you like, but only one entry per envelope please. Be sure to print in ballpoint pen your name, street, city, state, zip code, phone number, and age category on back of photograph. Sorry, photos cannot be returned.
- 2 Each entry must be made with a plastic egg package from L'EGGS hosiery. More than one plastic egg may be used for projects.
- 3 Winners will be selected from each of three age groups: 12 and under, 13 to 18, and 19 and over. In each age group, two first prizes will be awarded for (1) most imaginative use of the egg and (2) best decorated egg. In addition, one Grand Prize winner will be chosen from all entries submitted. Judges will consist of a panel representing L'EGGS Products, Inc., CREATIVE CRAFTS Magazine, and the Hobby Industry of America (HIA).
- 4 Entries must be received no later than midnight, October 31, 1974.
- 5 Entries qualifying for final consideration will be requested for inspection. Finalists will be notified and instructed how to pack their entries for shipping to judging panel. All final entries submitted will be returned.
- 6 Entering the contest shall constitute complete authorization to L'EGGS Products, Inc., to use in any manner whatsoever, free of charge, the photograph and decorative idea depicted therein for any and all publicity, advertising, marketing, and exhibit purposes desired by L'EGGS.
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With power at your fingertips, making miniature furniture is easier than you think!

by Mary Jane Hubers

Moto-Shop Minis

When I bought my Dremel Moto-Shop several years ago I looked at it with awe. I had never used any power tools and had no idea where or how to begin. Now I don't know how I ever got along without it!

I read all the books I could get my hands on on power tools and none told me how in terminology I could understand. It was all "man talk"! So I gathered up my courage, grabbed the bull by the horns and started out. As a result, I'm sure my terminology will be quite simple. This is written for those on the same level of woodworking as I and not for the professional.

My plans are for side tables. They are comparatively simple and use the Moto Shop and the flexible shaft.

Any number of good furniture books with actual dimensions can be used simply by converting the feet into inches. Your library probably has some excellent ones of the period you might want. One book which does have some good patterns for miniature furniture is *Making Useful Things of Wood* by Franklin H. Gottshall and is available through CREATIVE CRAFTS #4505 @ \$2.98.

I use a ruler with $\frac{1}{8}$ " measurements which I feel are pretty accurate for most furniture, naturally there are times when $\frac{1}{16}$ " measurements are desirable.

I happen to use mahogany because I prefer it for these 18th Century tables, but any wood can be used. You can obtain very nice wood of different thicknesses from sources mentioned at the end of this article.

MATERIALS

Dremel Moto-Shop
Wood
Graph paper (if desired)
Ruler
Hard pencil
Thin cardboard
Scissors or knife to cut out pattern
1"x2" (or similar size) strip of wood the depth of saw table
Two small "C" clamps
White household glue
Emory boards or sandpaper
Wood stain
Satin varnish or similar finish
Brush for stain and varnish
CREATIVE CRAFTS

Wood Needed

Table #1

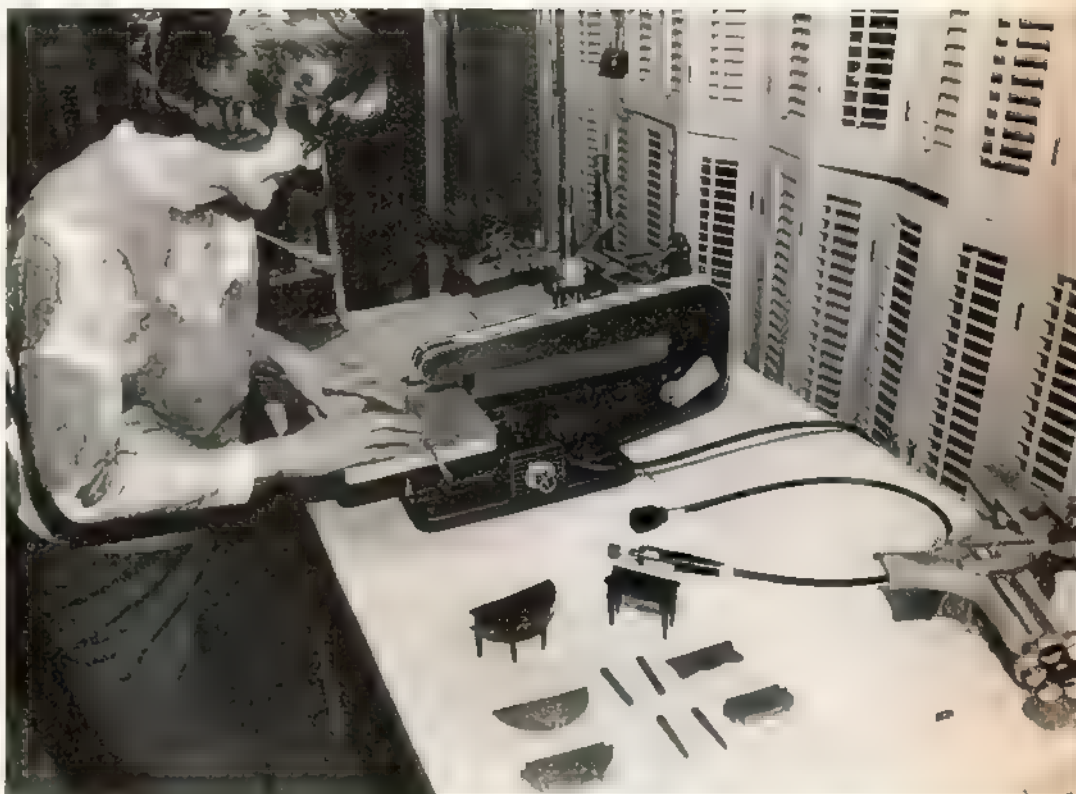
TOP - $\frac{1}{8}$ "x4"x1 $\frac{3}{4}$ "
APRON - $\frac{1}{2}$ "x3 $\frac{1}{2}$ "x1 $\frac{3}{8}$ "
LEGS - $\frac{1}{4}$ "x $\frac{1}{4}$ "x9"

Table #2

TOP - $\frac{1}{8}$ "x3"x1 $\frac{1}{4}$ "
APRON - $\frac{1}{2}$ "x2"x1 $\frac{1}{8}$ "
LEGS - $\frac{1}{4}$ "x $\frac{1}{4}$ "x9"

PROCEDURE

The procedures are identical for both tables with the exception of cutting out the places for the legs and this difference will

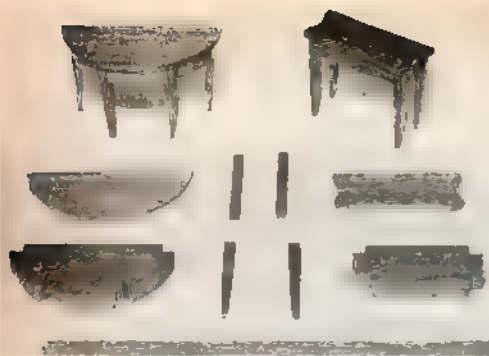


Cutting a $\frac{1}{8}$ " strip of wood in a straight line can be tricky. Author Mary Jane Hubers has devised a method of clamping a straight piece of wood to the cutting top to serve as a guide. This will also guide in cutting the long strip into four pieces of equal length, as the author is doing here

be explained at that time.

1 Make a pattern (graph paper, 8 spaces to an inch has always been helpful to me) of each piece, i.e., the table top, apron and leg. Glue this pattern to light cardboard and when dry cut out with scissors or knife. The lighter the cardboard, the easier it is to cut accurately, but it must be strong enough to trace around for a pattern.

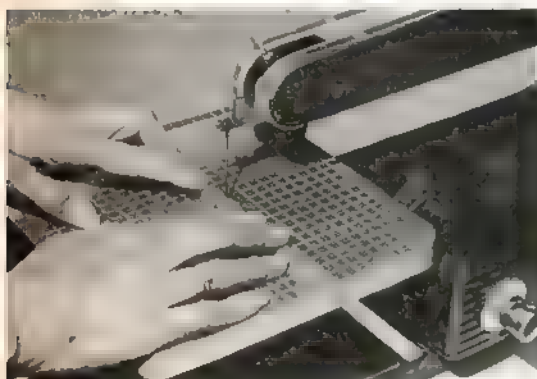
You will use the fine blade of the Moto Shop for most of your miniature work. The teeth must point downward when inserted. Tension is loosened by pushing the lever on top of the blade holder away from you and the blade inserted into the slot provided for it. There are grooves both at



Patterns for Table #1, pictured above left, and Table #2 on its right are given on the opposite page. Shown beneath each table in the photo are the tops and aprons for each. The two legs pictured at top of center are $\frac{1}{2}$ " square, the two lower ones show the legs after they have been tapered. Original $\frac{1}{2}$ "x $\frac{1}{2}$ "x9" piece they were cut from is pictured at bottom of photo.

the top and the bottom where the two little points sticking out from the blade must slide into. When both the top and bottom are in position pull the lever on top of the blade holder toward you, which will tighten the blade.

2. **Legs:** In one 9" piece of $\frac{1}{4}$ " wood, cut a strip $\frac{1}{4}$ " in width. Since cutting a strip this long in a straight line without wavering is extremely difficult, it is helpful to clamp a



Above, the author is cutting a strip of wood into four equally long pieces for legs. Note C clamps holding block of wood at left side of saw table. This serves as a guide. Below, the flexible shaft is used to taper table legs.



straight piece of wood to the cutting top to guide you. I use a scrap piece that I have cut the depth of the table top. This I clamp with a "C" clamp on each end so that it is exactly $\frac{1}{4}$ " from the blade. To do this you must remove the guard which means that you should be very careful in feeding your wood into the blade and keep your fingers away from it! When you have cut the 9" strip, move the guiding strip over $2\frac{1}{4}$ " from the blade and cut the 9" strip into four $2\frac{1}{4}$ " legs.

3. **Table Top:** Trace the pattern of the table top on wood $\frac{1}{8}$ " thick. Use a hard pencil pressing hard enough so the mark can be seen. Cut carefully around the pencil mark with the saw. When cutting a curve cut carefully around the pencil mark with cut *very slowly* because you are crossing against and with the grain of the wood at intervals and there will be a tendency to whiz along at some points and go slowly at others. Try to control your speed to go the same at all times, otherwise you are apt to cut the curve too quickly and go off your lines.

4. **Apron:** Trace the pattern of the apron on $\frac{1}{2}$ " thickness of wood. Follow the instructions above when cutting the curves, and because the wood is thicker cut even more carefully so that your blade has a chance to bend with the curve. When you are cutting the apron you can ignore momentarily the cut-out places for the legs. These can be done after you have cut around the outside. Cut out the places indicated for the legs. (The front legs on Table #1 will require a bit of extra cutting, since they cannot be cut in one operation.) Try the legs cut in Step 2 to be sure you have cut deeply enough, but do not cut too much away or you will have a space between the apron and the legs. The legs should fit flush with the front of the apron. The front legs of Table #1 must be cut out by cutting at an angle, and then criss-crossing twice until all the wood is removed. This may take a bit of experimenting, but at no time try to make your blade make a 90 degree angle or it will break. These can also be cut into and then a chisel used to take out the rest of the wood. To me this is more difficult because you are apt to break off a piece of the front of the apron. Check again to be sure that the legs fit flush with the front of the apron, using the legs of Step 2.

5. Now you will use the flexible shaft to taper the legs. (If you do not have the flexible shaft with your Moto Shop these will have to be sanded by hand.) Attaching the Flexible shaft to the Moto Shop was the most frightening experience I had to do by myself. The instructions say "Be sure the motor is running—". I could mentally hear much screeching and jamming of whirling things striking unmoving things! But once you have done it it's really quite simple. Just line up the "pathway" on the machine (on the side) with the screw on the flexible cable and follow that "pathway" and it slides in just as smoothly as possible. (When you are using the saw alone be sure to remove this shaft in the reverse manner I have described above.) Turn machine off. The handpiece of the flexible shaft must now be provided with the drum sander, Fig. 5, with a sander band on it, Fig. 6. A small wrench is supplied and you must press down on the lever (chuck stop lever). Insert a collet, Fig. 4, which will fit the end of the drum sander. Now press the lever

and tighten with the wrench as tightly as possible. (Incidentally, *never* press on this lever while the machine is running.) In order to put on your sander band you will have to loosen the screw at the end of the drum sander and then tighten again after the band is on. Now you are ready to use the drum sander.

Mark each leg on one side with the pattern and then turn it over and mark the other side. The leg is to be tapered only up to $1\frac{1}{2}$ ", the rest of the leg will remain $\frac{1}{4}$ ". Holding the tool in your right hand and the leg in your left, sand away up to the pencil marks. Since the drum is round, it might not turn out as smooth as you like, but this can be rectified later. After removing the wood from both sides of the leg, turn it over, trace the pattern on the other two sides and repeat the procedure. This must be done because you would sand away the marks in the first operation if you marked the pattern on all four sides at once. When finished the bottom of the leg should be $\frac{1}{8}$ " square and the top $\frac{1}{4}$ ".

6. To be sure that the legs are perfectly straight and smooth use an emory board (or sandpaper) and rub them on the board until they are entirely smooth and even. The emory board can also be used on the apron and table top.

If you do not have the flexible shaft on your machine you will have to sand each leg by hand, using a similar operation as described above, i.e., mark two sides, sand, and then turn over and mark the other two sides and sand.

While you have the sanding drum out you can sand any rough corners off your top and apron if necessary.

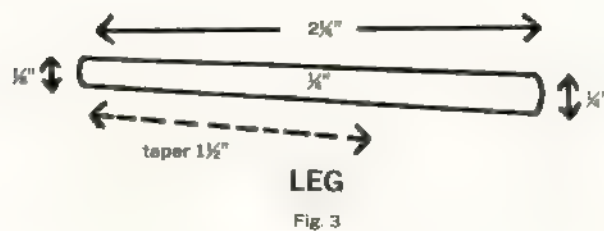
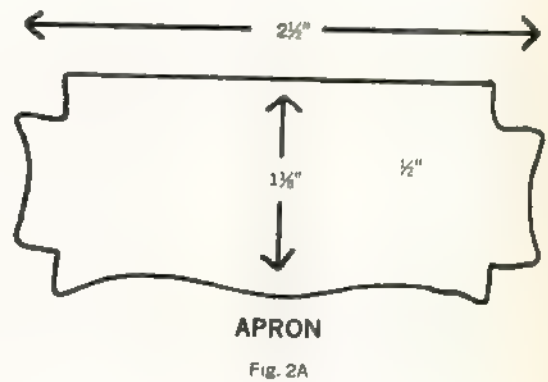
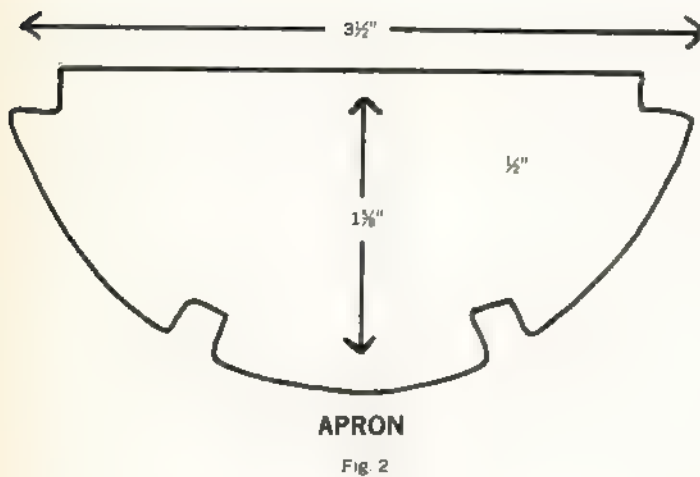
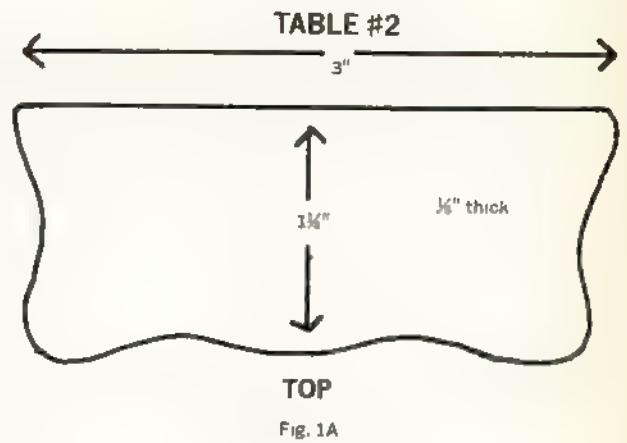
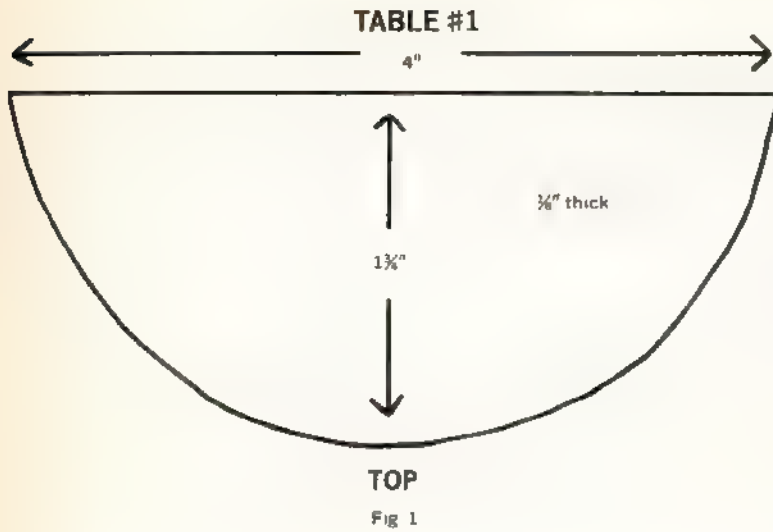
7. **Staining:** With a soft brush cover all pieces with wood stain. The color will be a matter of preference and depend upon the wood you are using. I use mahogany stain. When all is stained wipe off with a soft, clean cloth or follow the directions for the stain you are using. Let dry at least overnight before gluing. No gluing should be done *before* staining because the glue fills the pores and that part will not stain.

8. I first glue the *top* to the *apron*, making sure that it's even all around and that the *top* overlaps equally all around. This can be put under a weight or it can be "C" clamped if the wood is protected so no marks will be made.

9. When this is dry, and again I allow overnight, the legs may be glued. They should fit smoothly along the surface of the apron. Try different legs in different places, sometimes there is a variance and one will fit better than another. Be sure there is no glue along edges. Then put a wide rubber band around the apron, which will hold the legs in place and set the table on its legs. Again I let it dry over night.

10. When all glue is perfectly dry you can put on your final finish. I prefer satin varnish. (And with this the room must be absolutely dust free.) I thin my satin varnish with turpentine so the thickness of the finish is in proportion with the table itself. Some people prefer waxing the furniture, some in putting several coats of varnish and rubbing each down with steel wool. Two sources of wood for miniature furniture making are: Northeastern Scale Models, Inc. Box 425CC, Methuen, Mass. 01844 send SASE for catalog or 50¢ for 30 wood samples; and Constantine, 2048 Eastchester Rd., Bronx, N.Y. 10461 (Catalog 50¢).

FULL-SIZE PATTERNS FOR MINIATURE TABLES



PLANTING A TERRARIUM... THE

The terrarium was invented over a hundred years ago by Nature herself and discovered by Dr. Nathaniel Ward. This English physician was strolling along a country path when he accidentally kicked a dirty wine bottle out of the brush. A ray of sun hit the bottle and the doctor noticed that inside was a miniature garden.

He took the bottle home and found that soil along with tiny seeds and spores had filtered into the narrow neck of the bottle over many years and the plants which began to grow became accustomed to this humid environment and survived to make this little garden self-perpetuating.

Dr. Ward was fascinated by this miniature garden and decided to see if he could reproduce this accident of nature under controlled circumstances. He invented the Wardian Case, a container about 3x5 feet with glass sides and a removable glass lid in which he planted dozens of different plants from ferns to violets. Dr. Ward traveled over Europe lecturing and soon many Victorian homes there and in America had a miniature garden or "terrarium".

In a revival of this Victorian mania, terrariums are now suddenly popular again and kits to make them are a booming business. Articles and books on terrariums have also proliferated, telling you that making a terrarium is a simple matter and that it is hard to do anything wrong. Actually the author of such an article or book has most likely never tried to make one or has had extremely good luck in those he has tried.

Any florist or anyone else who has really worked with terrariums will tell you they are tricky, definitely a challenge but fun and rewarding to experiment with. Therefore if your first efforts at planting a terrarium die out within the month, do not be discouraged but learn from your mistakes and try again. If before you begin you have some idea of how a terrarium works and know some of the problems involved, your chances of success will be greater.

A terrarium is basically a bit of nature in a transparent container. Within this container evaporation and condensation should take place in balance to constantly provide the moisture needed by the plants. Establishing this balance and getting the plants accustomed to this moist enclosed atmosphere are the main tasks in establishing a terrarium.

THE CONTAINER

Many different types of containers can be used for terrariums. Since the terrarium is meant to be a decorative object, a pretty living landscape of diminutive plants, you will want to choose an attractive container.

Some of the types that have been used include the popular brandy snifters, decanters, chemists' flasks, cider jugs, half-gallon wine bottles, glass canisters, display domes, fruit jars, large medicine bottles, wide mouth jars, and fish bowls and tanks.

Be free in your choice but remember the container must be large enough to hold enough soil and atmosphere to support plant life. Also the plants must have sufficient light for growth. Therefore the majority of containers used for terrariums are clear glass or plastic. Tinted glass containers can also be used but the glass should not be too dark in color.

The container should also be able to retain humidity. For very open containers you will need a cover. A bottle garden needs no cover since little moisture can escape through its narrow opening.

While bottles with very small mouths may be more stimulating as conversation pieces ("how did you ever get those plants in there?") it is better to be less ambitious and start with a wider mouth container for your first terrarium. You can put your hand directly into it to do the arranging, planting and pruning so special tools are unnecessary.

TERRARIUM TOOLS

After working with large mouth containers you may want to try experimenting with a narrow mouth container like a cider jug, decanter, chemists' flask or the like. You will need special tools as you cannot put your hand into it. The most important thing about your tools is that they are long enough so that you can manipulate them by remote control from outside the bottle.

First you will need a funnel to pour in the gravel and soils. Twist it out of heavy paper or aluminum foil. Make it as long as possible so that it can reach the bottom of the bottle and bring the soil right to where you want it.

You can improvise a handy collection of tools using dowels or pieces of wire as the bases. For dusting off plants attach a small artist's brush. For a tamper to push down

the soil around plants add a cork. For a pruning tool add a single edge razor blade. For scooping and moving tools attach a metal fork and a metal spoon. For a glass cleaning tool attach a wad of lintless cloth to a piece of wire.

Another handy tool is one with a horizontal wire loop. Do not close the loop completely but leave an opening large enough to slip around the stem of a plant. This tool can guide the plant into the bottle and then disengage itself from the plant.

One helpful tool you can buy is a "pick up tool" sold at hardware and auto supply stores. It will help you to remove leaves and other debris from the bottle with its small three-pronged claw at one end which is activated by a plunger at the other end.

THE PLANTS

Since the time of Dr. Ward, many different types of terrariums have been made. Some of these were specialized, containing only one type of plant like ferns, or violets or orchids, but most containing a variety of plants.

You can choose from among many different plants but you must provide the proper environment if the plants are to survive. For your terrarium choose plants that like the same environment.

You can choose native woodland plants which you have dug. A large fish tank is an especially good setting for a woodland garden which can show off very nicely many of your local plant varieties.

On a trip in the woods carefully dig small plants leaving as much soil around the roots as possible. To carry them home you can put them together uncrowded in an open container. If possible sprinkle them with water and gently drape a piece of plastic over them. Or instead pack each separately in a small plastic bag.

There are many wild plants you might choose including ferns, hairy or other types of moss, small wild blueberry plants, wintergreen or ground pine if these grow locally. Tree seedlings such as oak and pine and many others grow slowly and are excellent in a terrarium.

Ferns make excellent background plants and require little light. They are available in many different sizes with solid to lacy leaves, and in many shades of green. Peperomias and ivy are also available in many varieties.

Some other good choices are baby's

Create an environment
for growth . . .

RIGHT WAY

by Louise Perry

The fishbowl terrarium at right was planted by the author. The one below, containing an interesting variety of plants, was planted by Jean-Louise Tornillo of J&J Garden Center, Newton, N.J.



Photo: the author



Photo by Susan McDonough

tears, miniature palms, hoya, sansavaria, philodendron, wandering Jew and Chinese evergreen. Flowering varieties add color and interest to a terrarium. Some appropriate varieties would be miniature begonia, gloxonia and African violets.

You can buy these plants from local nurseries, garden shops, and from mail order nurseries and even from the five-and ten. Select miniature plants, not large ones that will quickly outgrow your terrarium.

If you are making only one terrarium you will most likely buy your plants but if you intend to make more you will find it much more economical to buy several varieties of plants, make cuttings and root them. To root cuttings put them in water or better yet in a mixture of 2 parts Michigan peat or compost to one part sand or vermiculite.

THE SOIL

The soil you use in your terrarium is very

may not want to use it. The sand or vermiculite helps provide good drainage so that water does not lie around plant roots and rot them.

You will also need garden soil, or top soil or loam. Unless you have excellent soil in your garden you may want to buy this top-soil from a garden supply store. If you are using your own soil be sure to sieve it. If you are afraid that it contains any unwanted seeds or pests or soil disease you can sterilize it by running boiling hot water over it, or baking it slowly in your oven. (Warning—these procedures will cause an unpleasant odor temporarily). To replace nutrients you might add a prepared fertilizer with low growth-stimulating nitrogen. Use very little as you do not want to encourage the plants to grow but rather want to keep them near the size they are so that they do not outgrow the container.

To prepare your soil take equal parts of Michigan peat moss, sand and garden soil,

PLANTING YOUR GARDEN

Before you begin to plant you should give the container a good washing so that it is sparkling clean. If it is an old bottle fill it with hot water and some disinfectant and let it sit for a while to eliminate any bacteria or spores that might be present. When it is thoroughly dry you are ready to plant.

At the bottom of the container put the small pebbles or fine gravel mixed with charcoal granules to a depth of perhaps 1", depending on the size of the container. A good rule to follow is to use one quarter of the planting base for drainage. You can add peat moss to hide the pebbles if you wish but if the pebbles are attractive you may want to let them show.

Next you will add the soil that you have prepared so that the planting base is about $\frac{1}{4}$ of the container. You can leave the soil level if you wish, and tamp it down firmly but if the container is large, you might like to form a hill or mound or terrace towards the back or the center.

You can plan where you will place the plants by cutting a paper the size of the bottom of your terrarium and moving the plants around right on it. Arrangement will of course depend on the size of your container and the size of the plants. Repeat varieties rather than using too many different ones. Watch that the larger plants do not get in the way of the smaller ones and block their light.

Do not crowd the plants but allow enough room between them so that they will not have to struggle to survive. But do not place them too far apart either, since you want the terrarium to look "full" not sparse.

Choose the plants carefully with an eye to the picture you are creating. Combine plants of different sizes, shapes and colors to create contrast. Select only perfect plants, removing any brown leaves, since any imperfections will be magnified in the terrarium.

Take each plant from its old container and remove the excess soil. Carefully wash and dry the leaves. If your terrarium is large enough you may plant the plants right in their fertilizer pots if you wish.

First plant the larger ones, then the smaller ones and finally the smallest or ground cover. Make a hole in the soil to receive the plant. Drop it into the hole and gently cover all of its roots with soil. Tamp down the soil firmly around it. If you are using a narrow necked bottle you will have to be courageous as you push each plant through the narrow neck of the bottle. Large leaves can be rolled up to fit through.

When all of the plants are in place you may want to add a small ceramic figure of an animal or bird or a few decorative rocks. Add these with discretion so that they do not spoil the "natural" look of your terrarium.

When everything is in place brush the leaves of your plants with an artist's brush to remove any dirt that clings to them. Water the terrarium but do not use water that has been softened or water high in minerals. Allow a stream of water to run down the glass wall. Use this stream to clean off dirt that is on the glass. Finally place the terrarium where it gets light but never direct sunlight.



Photos by Susan McDonough

Above, a glass sugar bowl provides an attractive container for a small terrarium. The spectacular large terrarium at right was planted by Dale Fuller of Fort Lee, N.J. in an antique steam bath.



important because it is the medium in which your plants will live (or die). There are many different kinds of soil, heavy, light, porous, clay-like, etc. For your terrarium you will need light porous soil with adequate nutrients but not overly rich. Now that terrariums have become more popular special soil is available from some garden supply stores prepared specifically for terrariums.

If you are preparing your own soil you will need Michigan peat moss which you can buy in a garden supply store. This peat moss, dug from the lower levels of the bog, is humusy and looks more like soil than the type of peat moss bought for use in an outside garden. It contains many nutrients needed by the plants and it breaks down slowly so that it supplies a steady flow of these nutrients in the soil. Instead of peat moss if you have a compost heap you can use well decomposed compost that has been sifted.

You will also need builder's sand which you can get very inexpensively in a builders' supply store, or instead of sand, use vermiculite. You may feel that vermiculite spoils the appearance of the soil and you

and combine them into a mixture that is porous and flaky. You can use this mixture immediately or store it in a closed container for later use.

You can vary this mixture adapting it to the needs of your plants. For ferns and mosses you might use more garden soil but for cacti and other succulents you will use more sand. Gloxina and African violets prefer more peat.

You will also need granulated charcoal which you can obtain in a gardening supply store or an aquarium supply shop. While you may vary and substitute for the other items needed the granulated charcoal is absolutely essential in a terrarium because it keeps the soil "sweet". By absorbing the noxious by products of decay it prevents decaying plant odors. Some people prefer to put the charcoal right into the soil mixture while others put it in a layer just above the drainage layer.

For the drainage layer you will need some fine gravel, small pebbles, broken clay pots, perlite, or sponge rock (lava rock) for the bottom of the terrarium. This is necessary to provide proper drainage in a container without a drainage hole.



If you want to create a woodland terrarium collect small plants like hairy moss ground pine wintergreen, etc



To prepare soil for your terrarium, combine equal amounts of Michigan peat or compost, builder's sand, and loam

Photos by the author

Do not cover it immediately but wait until at least 3 or 4 days after the condensation disappears

There are differences of opinion as to whether a terrarium should be completely sealed. The ideal terrarium would have its moisture in perfect balance so that it would seldom need care. A slight vapor should form on the top at night and then fall down like dew.

CARE OF THE TERRARIUM

Once your terrarium is planted you will want to care for it so that it lasts as long as possible. Do not water it too often, once a week at most for one with an open top, less often for a more closed container. An atomizer bottle is excellent for watering.

Check the soil periodically to see that it is not too wet or too dry. Water condensing on the glass indicates the soil is too moist. Too much water may cause root rot and mildew. (Note—overwatering is the



You can bring home small plants packed individually in small plastic bags. Gently lower the plant into the terrarium, and tamp down the soil around each plant after it is in place, as shown below, right

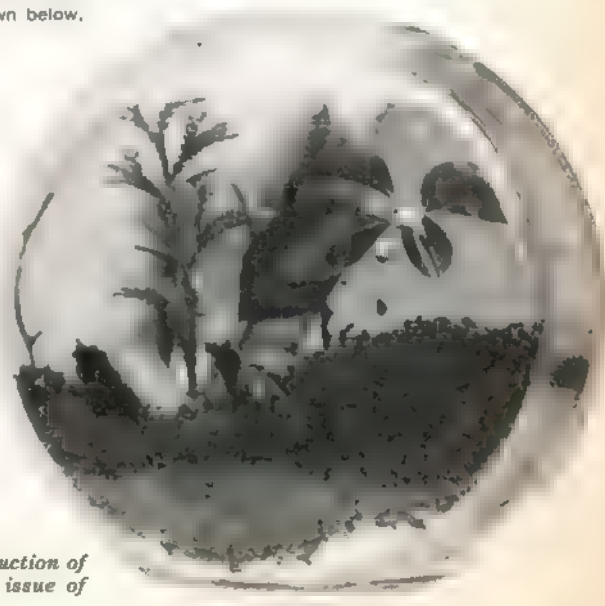
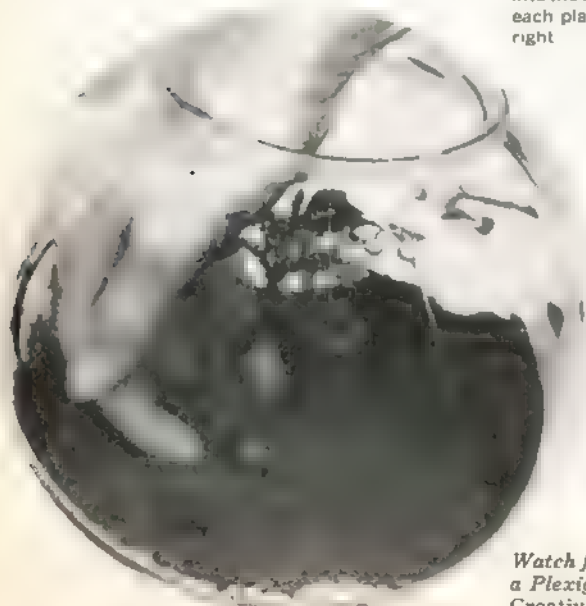
most common cause of terrarium failure). Not enough water and the plants may die. Also make sure that the terrarium is getting enough but not too much light. Turn it around occasionally if the light is uneven.

Periodically trim the plants to keep them attractive and compact. Also remove dead leaves or twigs

Do not be concerned about fertilizing as you do not want to speed up plant growth. If one or more of the plants does become overgrown you will have to do some replanting.

The glass container should be cleaned periodically to show off your miniature garden to its best advantage. Clean the inside with a moistened lintless cloth and polish the outside with a good window cleaning agent.

Be sure to take the time to enjoy your constantly changing artistic creation. Your terrarium is a live show which children as well as adults will enjoy watching.



Watch for an article on the construction of a Plexiglas terrarium in the next issue of Creative Crafts.



The

Delaware Blues

THE DELAWARE BLUES

Colonel John Haslet's Delaware Regiment marched from Dover Green in July 1776 to join General George Washington's troops in the war for American Independence.

Organized by John Haslet, a Presbyterian preacher who turned doctor, then soldier, in January 1776, the regiment was active till 1783. Never more than 550 strong, they fought in every battle save one.

Haslet's men are known to history as the best uniformed and equipped in the early Continental Army. Their coats were blue-faced and lined with red; their waistcoats were white. The buttons on the privates' coats were pewter, on an officer's, gilt. Their hats bore a high peak in front, on which was inscribed "Liberty & Independence."

The Delaware Blues unit was the smallest in the American Army of enrolled soldiers, but was exceeded by no other in length of service.

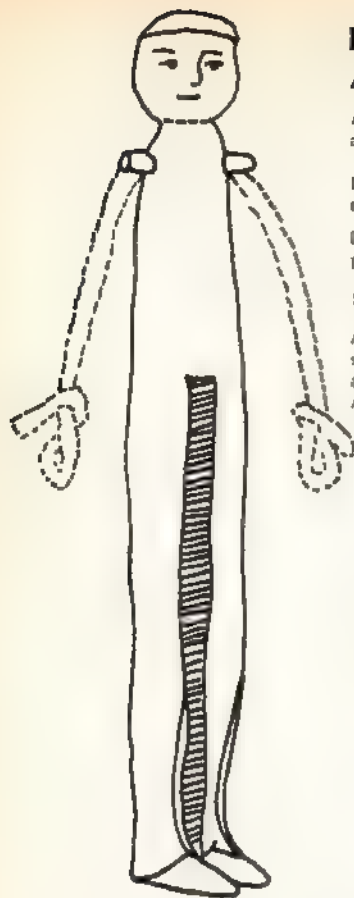
by Harriet Shealy

The Fourth of July: parades and fireworks, flags and picnics, and a looking back to our country's beginnings. With our nation's bicentennial celebration just two years away, we are beginning to look with even more interest at the American Revolution—its events, its people, and its meaning to us.

For the Fourth of July, or in anticipation of the Bicentennial, or just because you love making dolls, try reproducing Colonel John Haslet's Delaware Regiment. Or, if you're partial to another of the thirteen original states, dress your dolls in the color combination and hat style of your choice.

Three hundred of these little men, designed by Ann Steele, were made by the Delaware Doll and Toy Collectors' Club for favors. Instead of carrying guns, they each held a scroll with an inscription about the "Delaware Blues."





HOW TO MAKE A CLOTHESPIN SOLDIER

Add plastic wood to head and form features. Draw eyes and mouth with magic markers

Drill a $\frac{5}{16}$ " hole through the shoulders. Insert a pipe cleaner for arms and a $\frac{1}{8}$ " dowel for shoulders. Glue them in.

Do not form the hands until doll is dressed. Hands will not pass through coat sleeves.

Sandpaper the ankles to make them slimmer

Add splinters for feet and build them up with plastic wood so the doll can stand alone. Sandpaper them when dry, and paint the gaiters white, with black toes and heels. Acrylic paint is fine for this

MATERIALS AND SUPPLIES

Electric drill with $\frac{5}{16}$ " drill bit

$\frac{1}{8}$ " dowel

Plastic wood for modeling head, shoulders, and feet

Package of pipe cleaners

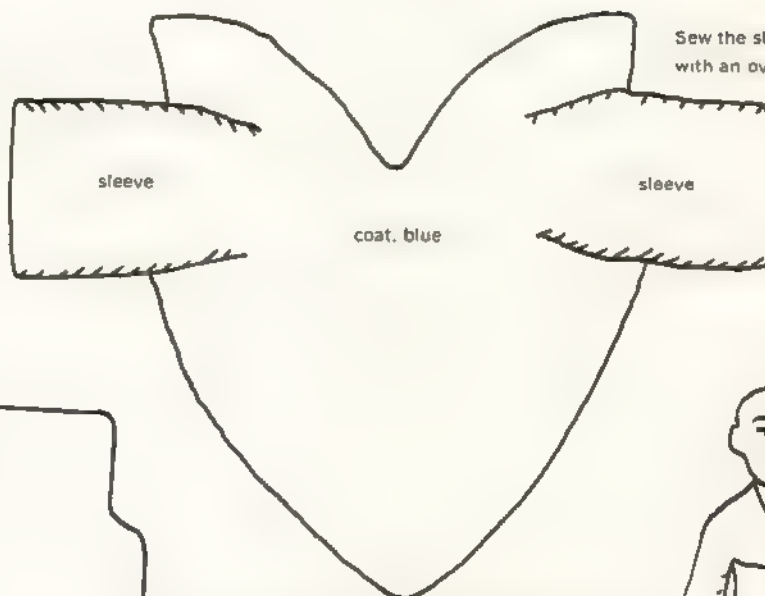
Felt: blue, buff, and white

Narrow red braid and gold metallic braid for trim.

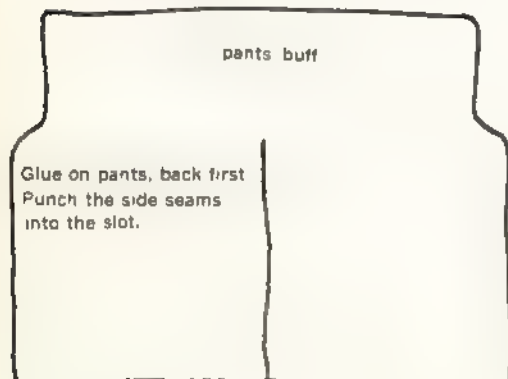
Surgical cotton

Acrylic paints: black and white

Clothespins: The patterns given were designed for extra large size peg pins. The author will sell these pins direct if you are unable to find them in your local grocery or hardware store. For 30 pins, send \$1.00 to Harriet Shealy, 109 Walnut Ridge Rd., Wilmington, Dela. 19807.



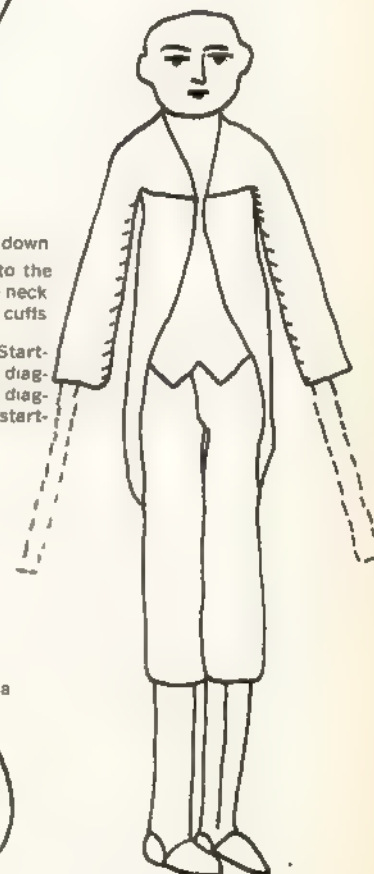
Sew the sleeves together with an overcast stitch



pants buff

Glue on pants, back first
Punch the side seams into the slot.

Put the coat on the doll and glue front flaps down
Cut $7\frac{1}{2}$ " of red soutache braid and glue it onto the coat edge, starting and ending at the back of the neck
Cut two more short pieces and edge the sleeve cuffs
Form the hands
Cut a white strip of felt $7\frac{1}{4}$ " long and $\frac{1}{4}$ " wide. Starting at the back waist, come up over the shoulder, diagonally across the front, around the back waist, diagonally across the front again and return to the starting point. Glue this in place.



vest, white

Glue on vest



front



back

Glue on a tiny piece of surgical cotton to make a wig. Tie it in back to make a pony tail.



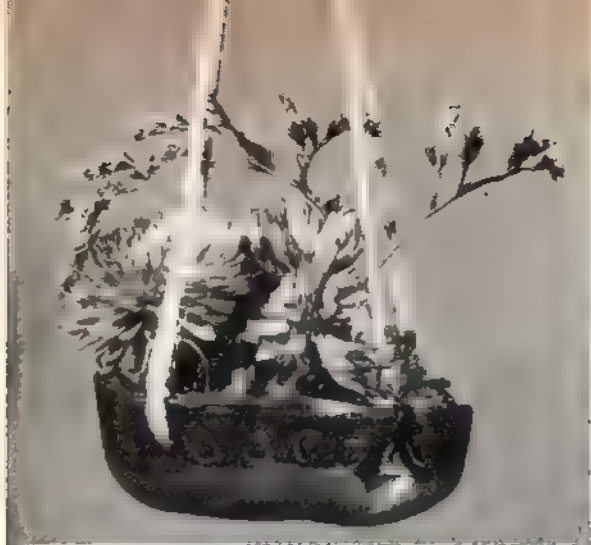
hat, blue



crown blue

Glue the hat together, and add a bit of metallic gold braid to the front for decoration

Stands can be made for these soldiers in quantity by sawing a $1\frac{1}{4}$ " dowel (closet pole) in $\frac{1}{2}$ " lengths



We threaded twine and leather thongs through our molded leather bowls to make charming hanging planters, especially pretty when filled with dried flower arrangements.



Molding Leather

This easy craft gives exciting results!

by Faith B. Rogers

MATERIALS NEEDED

Vegetable-tanned 8-9 oz. cowhide of tooling quality.

Leather knife or X-acto Knife (pointed blade)

Leather stain or dye

Rawhide or wooden mallet

1 or 2 saddle stamps (for tooling)

Bevel or edger

Leather finish, such as Tandy Neat-Lac, or Spar-Var spray acrylic.

Plastic or other bowl (e.g. margarine tub) with rounded interior base, for use as mold.

Plate or bowl for use as template to cut leather.

Optional:

thongs

hole punch

air brush (select proper orifice for this work)

The stain, stamps, tools and leather are available from most general craft suppliers. Check our advertisers' catalogs, or write Mulligan Craft Supply Co., P.O. Box 1022, Pt. Pleasant, N.J. 08742, enclosing a self-addressed stamped envelope. Refer to this article and request a special price list. Mulligan sells pre-cut rounds of 3 3/4" and 5" and will cut rectangles and squares to ordered size, has a large inventory of leatherwork supplies and has a starter kit.

A gift of leather has a richness and value unduplicated by manmade facsimiles. Crafting with leather can add richness and value to your spare moments.

If you've already enjoyed working with leather, indubitably you have a storehouse of scraps, remnants of large projects. You may have tired of turning them into bookmarks or key chains. Perhaps you haven't experimented with molding leather. You'll be delighted to give (or keep) the unique bowls, trays or decorations which can be formed from larger scraps of cowhide in the 8-9 ounce weight class. When you grasp the fundamentals, according to Frank Mulligan, noted craft instructor and supplier, you can use your individuality to turn out countless containers or table and wall decorations.

Mr. Mulligan, owner of Mulligan's Craft Supply Co., Pt. Pleasant, N.J., introduced us to this new wrinkle (to us, anyway) in leather. The articles of animal hide he fashions in his few free moments show an understanding of the physical properties and possibilities of the medium.

Oh, don't turn us off if you're new to leatherwork. This is a great chance to start with leather, to learn some simple techniques, to learn of the craft's diversity. All this with a minimum of materials. You can buy small pieces of leather from suppliers. The quality tools you do buy will last almost forever.

First Try

Unlike some crafts we could name, your first attempt is not destined to failure. Your first bowl will be beautiful. You will have been cautious to select or cut your leather disc to the appropriate size, remembering that the leather will follow the contour of your chosen mold. Knowing the "nature of the beast," you will know your work of art is best *not* used as a coaster, flower holder or ashtray, as its surface will be marred. You will have been aware that if you wish to make a leather planter, you must provide a leakproof liner. Incidentally, for such a plant holder, your mold bowl can serve as the liner and, of course, the rough side of the leather would be on the inside so the smooth, tooled side would be visible on the exterior.

Procedure for Round Molded Leather Bowl

1. Choose a plate the size you wish to make your leather disc. Lay it upside down on reverse of leather. Follow perimeter with knife to cut out your round. Use this in preference to a cardboard template for a

smooth, uniform cut made with less danger to fingers.

2. Place leather disc and a practice scrap in container of water for a minute or less. Remove. Allow leather to return almost to its natural color. Bevel edges by holding down disc firmly. With your dominant hand, run tool around the edge of the leather to take off the top outer edge, giving the desired finished, beveled border. Meanwhile, get a mental picture of your proposed design. Practice on tidbits of leather so you'll know how much pressure your stamps will require. Hold stamp for tooling firmly in one hand, perpendicular to the surface. It is best to work on a rubber board, marble slab or Formica (TM) counter. With your stronger hand, hit the head of the stamp squarely with the mallet. When the moisture content is correct, the stamping will turn a rich, brown color. Redampen with sponge when needed. You may wish a random design, or perhaps an attractive border. Complete design.

3. Punch holes if thongs will be inserted or threaded through for design or hanging.

4. Most leather dyes go on evenly if the surface is damp. If the natural color isn't wanted, apply dye with a rag, a felt applicator (not the cotton one often supplied in bottle lid) or an air brush (a little at a time.) An air brush like the Binks product photographed has the advantage of giving an even stain and fine shading. The beveled edge will probably look best in a darker shade, applied carefully just to this lip of the leather with a felt applicator, which will conform to the edge and give a nice even bead. Use the air brush to stain parts of the design in different colors for a very professional look.

5. Immerse leather in water. Now place this wet tooled round into your mold bowl, design up or down, as you wish the finished product. Push it so that it conforms to the bowl's contours, using both hands. If the leather's stubborn, it may need more dampening. When bent to your wishes, leaving it in the bowl set it aside, away from direct heat, to dry. When it is bone dry, you may wish to spray it (or rub it) with a clear acrylic spray or leather finish.

Making Rectangular Trays?

1. Cut leather to size desired, base plus height of sides.

2. Moisten, bevel edges, stamp and stain.

3. Soak again in water. Remove and contour over block of wood, box or other form. Or make it free form, manipulating fingers against thumbs of both hands until leather assumes and retains desirable contour. Air dry.

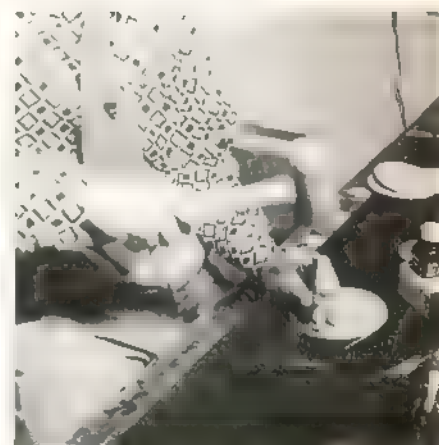
4. Spray or finish if desired.

Where Do We Go From Here?

Use your contoured leather as a card, cigarette, pencil holder. Make dried flower arrangements to fit. Or use as a self-framed wall decoration. We see a series of small, same-sized shallow bowls placed on a plaque, perhaps with the names and birthdates of the grandchildren stamped on them, or maybe the signs of the zodiac. Combine your leather sculpture with other crafts, such as copper enameling, mosaic work, to achieve outstanding examples of your own inimitable (but modest, self-effacing) talent!



Above, Frank Mulligan of Mulligan's Craft Supply Co. holds a leather disc down firmly and bevels the leather with a bevel. Below, he applies dye lightly to the stamped leather, using one or several thin coats rather than one heavy one.



Supplies needed for leather molding, pictured above, include tooling quality cowhide, leather knife or X-acto knife, leather stain or dye, stamps and mallet, leather finish a bowl, and an air brush. Above right, stamping is done with a leather stamp and a wooden mallet. Finally the finished round is dampened and pressed into the mold, as shown at right.



COLD GLAZE Enameling

Simple plaster castings can have the look of fired ceramics with this easy new method of glazing.

by Jane Morehouse

Ever wanted to find a *really* glossy finish... one that would dry hard, be as smooth as glass and as shiny as a kiln-fired glaze? I was really excited to discover that all this is now possible with EnviroTex, the original polymer coating.

Used on plaques and flat surfaces, EnviroTex will completely submerge a print in one coat! So, the idea popped into my head that EnviroTex must be suitable to other applications besides photos, diplo-



In a setting of harvest corn and oats the cold glazed partridges look (and feel) like fine porcelain

mas, wedding invitations, and other flat objects that I had been working on. I had some plaster statuary freshly painted, so I poured the EnviroTex over it. The results were amazing! The figurines look just like ceramic statues! And no heat was used either!

It is so easy to create these cold glazed statues. Just choose any plaster statue and you have the foundation for the project. I used TAP 3-D Mold number CR-193, the Partridge Set, and poured my own. The 3-D Mold is easy to use because it is one-piece and leaves no "flash" marks to be repaired. The vinyl mold is suspended upside down in a box. A suitable hole, the same size and shape as the base of the mold, is cut into one side of the box to hold the mold. The casting plaster is mixed according to package instructions and poured into the mold. It will cure rapidly. You could pour several figures a day from the same mold.

The 3-D Molds are easily removed. Just lubricate the outside of the mold with silicone mold release, hand lotion, or liquid soap. Then peel the mold off like a tight

fitting glove. The excess plaster around the edges is easily sanded away. Let the casting stand for two days before painting to insure that it is moisture free.

If you do not wish to pour your own figures, check your town for a craft or statuary store where a large selection of statues can be found.

Now, you have a plaster casting you poured yourself, or you have purchased an unfinished casting from a local store. Here is what we do to cold glaze the figurine with EnviroTex:

Step #1: Now that the plaster is ready for painting, you can start by applying the basic colors all at once. Paint should be thick enough to cover in no more than two coats, preferably one coat. I like to use the acrylic craft paints available at almost every craft store. In most cases, the basic colors will dry in less than one hour. After these colors are dry, you will detail the figure. Start with the easiest detailing first, so you can become accustomed to the surface. Using small brushes gives you the best control. I recommend No. 1, No. 000

MATERIALS NEEDED FOR THIS PROJECT

EnviroTex Polymer Coating
Plaster (casting), 3-D Mold or plaster statue purchased at local craft store

Acrylic craft paints

Graduated, disposable mixing cup

Stirring sticks

White glue

Small objects, such as spools, to elevate statue

Paint brushes (for painting plaster statue)

Disposable brush (for coating statue with EnviroTex)

Wax paper or newspaper to cover the working surface

Cardboard boxes, one to suspend TAP 3-D Mold, and one to turn upside down over statue to protect from dust



The first step in removing a TAP 3-D mold is to coat the outside of the flexible mold with a silicone mold release, hand lotion, or liquid soap



The second step is to peel off the mold, just as if it were a tight fitting glove. Use the pad to protect your casting as you push down



and No. 50 for the best variety in fine brushes. With just these three sizes, you will be able to achieve many different effects in the finer detailing of your figure. The No. 50 is very fine and perfect for painting eyes and eyelashes.

Step #2: Let the paint dry thoroughly. At this point it is a good idea to seal the porous plaster statue with thinned white glue. The glue is thinned in this formula: one part water to four or five parts glue. This mixture is then brushed over the entire surface. The glue mixture will clear as it dries and provide a harmless sealing coat for the plaster. If the plaster is not sealed, it will absorb the EnviroTex. Let this mixture dry until there is no white color left, approximately two hours.

Step #3: Now you are ready to pour it on! All you do is mix equal parts of the EnviroTex resin and the EnviroTex hardener into a clean mixing cup. Mix very thoroughly. For most figures, one ounce of resin and one ounce of hardener will be plenty of EnviroTex to coat the entire object. The figure should be elevated so that the excess

EnviroTex can run off freely. Here, the figure is elevated on a one ounce medicine cup.

Step #4: Use your brush to guide the EnviroTex over the entire figurine. If you hold the mixing cup in one hand, and the brush in your other hand, you can pour and spread the EnviroTex in one operation, saving it from being wasted. Be sure to coat under each undercut and projection. This entire process of coating will take less than two minutes per statue.

Step #5: To prevent the freshly coated figurine from collecting dust on the tacky surface, carefully place a clean cardboard box upside down over the figure. This protects the still liquid surface from the common contamination found in the air that may stick in the surface. About four hours later, the figure will be cured and tack-free. The chemical reaction of the two-part polymer, EnviroTex, is sometimes slower at lower temperatures, but will reach full hard cure in 72 hours. EnviroTex should not be used at temperatures below 60°F.

The benefits to cold glazing are many. First, it brings the beauty of a glazed figure to those crafters who do not have a kiln at their disposal. Scout troops and day camps are examples of the situations where kilns simply are not feasible.

Cold glazing also allows more detailing than most glazes. The details stay where you paint them, and do not sag and run as many glazes do. You can paint plaid and flowered patterns and know that they will look the same after the EnviroTex has been applied to the surface.

I have had so much fun with this cold glazing, that I just know there are lots of you who will love it too! It's fun, it's easy, and there is a never-ending supply of plaster to work with. Hope you enjoy it as much as I do!

You can find EnviroTex at your local craft shop. If you are unable to find it, write TAP Plastics, Inc., 3011 Alvarado St., San Leandro, Calif. 94577 for the name of your nearest dealer.



Apply the base color quickly and evenly. This color is the main color of the finished statue.



It is easy to paint the details with No. 000, No. 1 and No. 50 brushes. Just take your time. Go slowly at first.



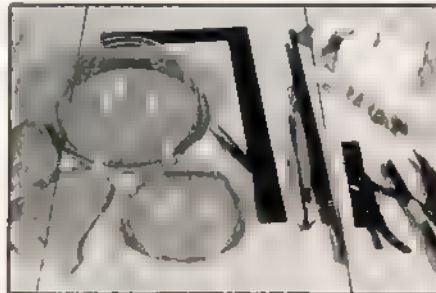
Here, the medicine cup supports the casting. The EnviroTex will drip off as the brush distributes it evenly.

MINI DIORAMAS

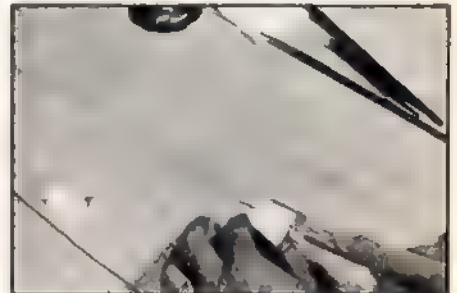
by Vivian Kepner

A fond memory, a beloved spot, or a dreamed-of vacation can be captured in miniature.

Venice and Ireland were the inspiration for the two mini scenes pictured above and below. Construction of the Venetian scene, above, is shown on these pages



1. Styrofoam, mini figures, plastic shapes, tweezers, pliers, T-square, X-acto knives, and paint brushes are some of the materials used in construction of mini dioramas. 2. (Below) Sobo glue is poured on inside of sphere and spread all over with fingers. Glitter is then sprinkled over glue to cover the area



3. Tiny buildings are made from pieces of Styrofoam, cut into desired sizes and shapes as pictured above. 4. Buildings are painted appropriate colors with acrylic paints. For roof areas, miniature red gravel was sprinkled on glue to simulate red tile



woodland setting along a stream with deer drinking or browsing, possibly a log cabin, rabbits, or squirrels for added interest. After that each scene can become more complex with houses, a church, stores, farms, mountains, waterfalls, tunnels, and seascapes until every dream is a realization. No one need be a mathematician to make a piece of Styrofoam into a building or to mold clay into mountains, river banks, roads, or rocks. Indoor scenes are also unique.

MATERIALS NEEDED

Moist, non-firing modeling clay, such as Stewarts Hardwood modeling tool (one end pointed, one rounded)
Compressed Styrofoam used for packing fragile appliances and cameras, etc.
X-acto knife with two or three long interchangeable blades and saw blade
Sobo glue
Diamond dust

Colored glitter
Acrylic paints and brushes
Marking pen or pencil
Stylus
Long handled tweezer, long-nosed pliers, wire cutter, T-Square, 6" clear plastic ruler, long shears
Plastic spheres plus a base to set form on, purchased or handmade
Fancy trim to glue on front and back rim of plastic form and disc face

PROCEDURE

Step 1: For a panorama, use a large 6-1/4" hemisphere of plastic, available in two halves, for depth. Measure and mark off 1 1/2" from the rim of one half in a complete circle. With a pointed or long-nosed curved scissors cut precisely on the markings until the opening is made. With Sobo, glue both spheres together, clamping edges with spring-type clothespins. Let dry until glue is clear, not milky.

The past can be recaptured! At some time everyone has wished to return to a favorite spot—their childhood home, perhaps, or the scene of a particularly happy or exciting time. Pleasant memories can be relived by making a decorative diorama that recaptures in miniature a place which has special meaning for you—or for the friend you plan to give it to.

The large (6-1/4" diameter) plastic spheres used for mini dioramas are the product of Holiday Craft in Sparta, New Jersey. The round balls are just one of the clear plastic shapes which they carry; bells, stars, eggs, ovals, and other shapes are available in various sizes for all kinds of craft work. The large spheres, however, are perfectly suited for the creation of a diorama.

The very first step is to let your imagination go, and try to picture some of the scenes which would fit into one of these spheres. Perhaps you've traveled a bit and can recall interesting spots which can be reproduced in miniature. If yours has been a stay-at-home existence, there are always travel books and brochures to refer to—or maybe you'd prefer to recreate something near and dear to you, such as a local farm scene, church, or even your own home and yard.

Begin with something simple, like a

Step 2: Pour Sobo on the inside of sphere over all the area, then distribute a thin film with fingers, smoothing glue over evenly. Have a sponge or water handy for washing. Sprinkle glitter on top of glue to cover same area, then empty excess glitter onto a waxed paper for returning to vial of glitter. Use the same process on outside of sphere and sprinkle with diamond dust or glitter. Scrap off glitter around opening, where disc will be glued in place after diorama is finished.

Step 3: When glitter is dry, glue a plastic disc on bottom of sphere to act as a flooring. Let dry. Now all is ready to start building that favorite scene.

SOME CONSTRUCTION IDEAS

The buildings in the Venetian scene were cut from a block of Styrofoam. The penthouse or dormer is a separate piece set into the roof. Glue was spread over roof areas and red gravel (from a model rail-

came from a set of 17th Century figures.

Bits of beads, sequins, jewelry, and findings enhance the decor for trim on the buildings. A charm sits on top of the lamp post; an earring back forms the trim on the dowel post. Flower boxes and gondolas are hollowed out of soft styrofoam, and moistened with water until desired shape is achieved.

The Irish scenes of "Rock of Cashell Castle" are also built on a plastic disc flooring in a hemisphere. To achieve the cliff look in the background, chunks of clay were heaped and smoothed with fingers, then a rounded modeling tool made the cliff look in the background, chunks of clay were heaped and smoothed with fingers, then a rounded modeling tool made the cliff indentations. Working from background to foreground, clay was spread over all the flooring except the "ocean," which was lightly painted using an acrylic gel and some white for waves. Do not paint the clay until the houses are

When your scene is completed cut a plastic disc to within $\frac{1}{4}$ " in size of opening and glue over the opening. Trim around edges with braid.

SUGGESTIONS

The current popularity of miniatures has resulted in their availability in many craft shops. Several advertisers in *Creative Crafts* also offer all kinds of mini objects.

You don't need to be artistically talented to build a mini diorama—just do what you can with what you have, and you will be amazed at the results. Styrofoam can be scored to resemble wood, stone, brick or concrete with a stylus or dried up ball-point pen. The top of the pen can also shape lanes or roads on clay. A serrated frozen food knife can cut off blocks from Styrofoam. Jewels can be used as a decoration at the top of a finished diorama. Some plastic shapes can be hung with a pretty cording attached to the top, but scenes made with



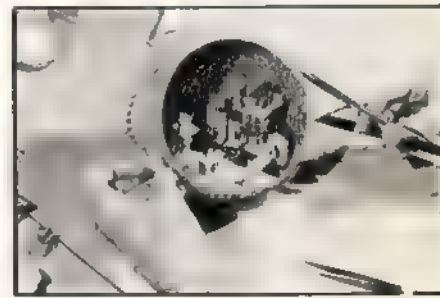
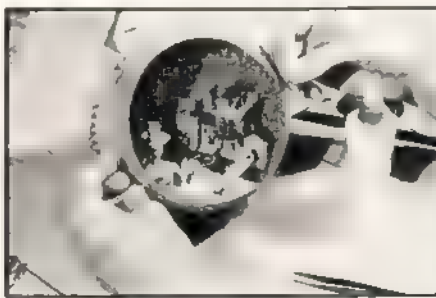
5. Miniature equestrian statue was constructed and painted (see text), then glued into place. 6. Small pieces can be inserted into sphere with a tweezers. Pins through tiny beads make the balconies and bridge posts, and even the fancy ends of gondolas.



7. Decorative braid is glued in place over seam between two sphere halves. 8. Cut a plastic disc to within $\frac{1}{2}$ " in size of opening and glue over the opening.



9. Glue a piece of braid over opening edge to give finished appearance. 10. Trim off excess plastic with scissors.



road hobby shop) was sprinkled on glue with a spoon to simulate red tile. Buildings were painted appropriate colors with acrylics, then glued to a thin layer of clay. The use of pins through tiny beads made the balconies and bridge posts, even the fancy ends of the gondolas. The plaza was made from a $\frac{1}{4}$ " thick semi-circle of Styrofoam to which was glued a sheet of clear plastic, then painted. The base of equestrian statue of Bartolommeo Colleoni was made from layers of styrofoam covered with marbelized plastic sheet cut to fit. The designs on the sides of the base were cut from sequins and the columns are made of plastic toothpicks. Fencing was purchased in two sizes, again from a model railroad hobby shop; the small fence surrounds the statue, and the larger fence was cut for chairs and stands for the flower boxes. The horse figure was originally tan and was painted with a blue stained glass paint to resemble old bronze, and the quaint figure atop the horse

cut and painted, and always cover the sphere with a plastic bag to keep clay moist and pliable when doing other work or leaving overnight. Place buildings on clay and smooth out the area so house, etc., will not rock. When everything fits in place, lift articles off clay and paint.

Sand can be used to simulate roadways or beaches; chips of real stones can be placed where needed to resemble rocks and boulders. A mixture of artificial grass and earth can be used for lawn areas, dried flowers for gardens, twigs and lichen for trees, and tiny strips of painted Styrofoam for walls. Note that N or TT gauge figures are used in the background, and HO gauge in foreground to give proper perspective to the scene. Depending upon where the light or sun is coming from, remember to paint deeper shadows behind trees, walls, buildings, and figures for realism. Dot sunshine colors onto trees, shrubs, ground, and buildings where needed.

clay are usually too heavy for hanging and need a base.

Many of the objects in a diorama can be put into place with a tweezer and then glued. Make certain that each object is glued or pressed into the clay so that nothing will fall out of place when the sphere is turned upside down. Cotton can be used instead of (or on top of) clay for snow scenes. Toothpicks are handy for gluing small surfaces.

As you begin building your own tiny worlds made up of memories (or perhaps dreams?) many ideas will undoubtedly occur to you to make a diorama creation that is uniquely yours.

Clear plastic shapes, plastic sheets, glitter, diamond dust, HO figures and other miniatures, braids, and trims are all available from Holiday Craft, 9-CC Main St., Sparta, N.J. 07871. Design folio and catalog, \$1.00.

A Swinging Stained Glass Piano



mature, of course.

If you've never made out in the music field before, here's your chance. It was Beethoven, who never laid his hand upon anything without breaking it, who developed the habit of emptying the inkwell into his piano. This is probably the earliest

attempt on record (certainly the earliest Beethoven record) of a stained glass piano. From this hit or miss beginning come the notes for this article: Bartolommeo Cristofori's invention in stained glass and copper foil.

The piano was always a flexible instrument sound-wise, and we find this lissome quality as apt in shape as in tone. A cer-

AUGUST 1974

Fig. 2



Fig. 3



tain amount of patience and exact glass cutting is required if you want to have the pieces go together properly, but even so you'll probably beat the Steinway company on a one to one basis. We've chosen a size that will fit anyone's living room and your color combinations have it all over the wooden models. We favor opalescent glass, ourselves. If you follow directions carefully you will acquire an end result that you won't have to soft pedal. In fact you won't have to pedal it at all—that's what makes it foolproof.

Fig. 1 gives you the basic pattern for all the pieces and the number of each of the pieces necessary. Do not cut up this pattern. Trace all pieces and transfer them via carbon paper to pattern paper. This should be a medium oaktag. Use a ruler and

Fig. 4

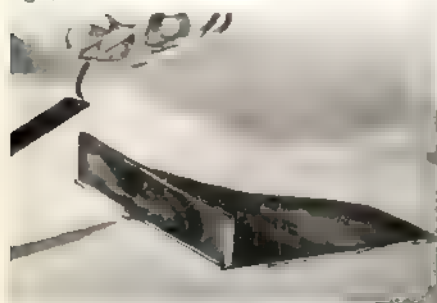


Fig. 5



french curve to trace the pattern pieces; don't attempt freehand work here or you'll end up with a hangdog, not a swinging, piece of work.

Fig. 2 shows all the glass pieces cut and ready to be assembled. Be sure to cut all the pieces out of glass before attempting to put any of them together. Glass is cut to pattern by placing the pattern paper over the glass and cutting along the edges. Once all the glass pieces have been cut, rim each with copper foil. This material comes in a number of widths; use the $\frac{3}{4}$ inch with a good adhesive backing. After foiling each piece you should immediately solder the joint where the copper meets. If you wait to do this when you go to solder the pieces together, the foil may slip away from the glass and you will have a loose fit. That may lead you, personally, to have one. When foiling it is also important that all the glass edges be as smooth as possible so the foil can adhere smoothly. This will permit the pieces to meet cleanly. Use a wet piece of carborundum sand paper to smooth the edges of the glass to be sure that no pinheads or pitted surfaces remain. This may seem a little tedious, but it will pay off in a professional looking final result.

Now -all ready? Then we can start. As you see in Fig. 3 our first step is to take the back straight upright, side #6 in the pattern, and solder it to the straight side of the bottom piece #2 at right angles. This is "tacked" in position by small amounts of solder along the copper rim. In Fig. 4 we can see how just a small amount of solder will readily hold the pieces together. Note how the solder is applied to the iron. Once you are secure in the angle, anchor the pieces firmly together not only on the outside, but at the inside angle as well. One method of making certain the angle is correct is to solder against the right angle of the table edge, holding the piece bottom side down and with piece #6 flush against the tabletop.

Now (Fig. 5) start placing the first of your sixteen side pieces all of which have been cut as exactly alike as possible. These must provide the characteristic curve of the piano. Tack them together with solder as accurately as possible. Fig. 6 shows the first three of these pieces being placed and, as we progress, (Fig. 7) we see the reason for the size of the pieces being so critical—they must fit within the curve with no edge protruding. Fig. 8 shows this even more plainly. Just tacking solder to the edges will hold the pieces in line (Fig. 9.)

Fig. 10 shows all the small pieces tacked together except for the very last one which has been left out for demonstration purposes. The keyboard-pattern piece #3 is being placed. This should be flush with the front edge of the bottom piece #2—the only edge now open. The keyboard should meet on one side with the first joint of the small pieces making the bend on one side (this is the piece we have left out so you can see better) and with piece #6—the straight back—on the other. Fig. 11 shows the keyboard soldered into place.

Your next step is to fit the back of the keyboard pattern piece #4. In Fig. 12 we see a top view showing how this piece fits into place. It should snug in behind the keyboard itself and be readily soldered to the basic form on both sides. Fig. 13 shows the piano so far with all pieces securely

Fig. 6



Fig. 7



soldered. Fig. 14 shows an outside view of the small pieced edge now smoothed over with a final soldering giving a finished look to what appeared to be a somewhat ragged curve. Were you worried?

Your next step is to drill the hole for the little music box. These boxes can be obtained in many hobby stores and for purposes of this piano should measure approximately 2"x2". Any larger and you will have trouble fitting it inside the piece. Fitting it is your next step. These boxes come with a windup key which unscrews. Take the key out and place the music box inside the piano to get an idea where you are going to have to drill your hole. (Fig. 15). Mark this area on the glass. In order to drill the hole you must have a glass carbide drill bit. Such bits are available in

Fig. 8

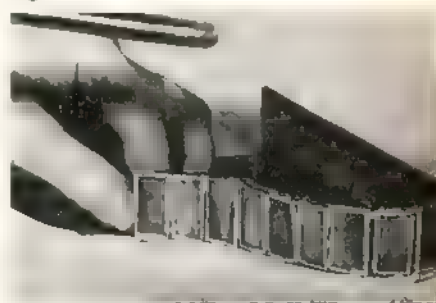


Fig. 9

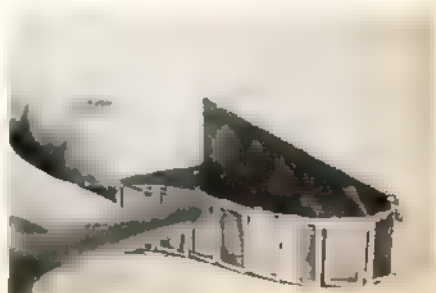


Fig 10



Fig. 11

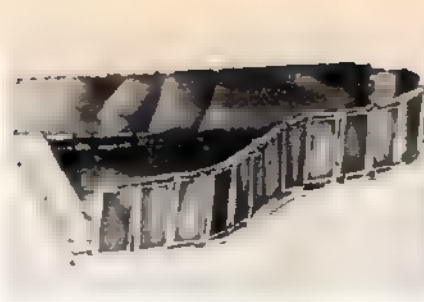


Fig 12



Fig 13

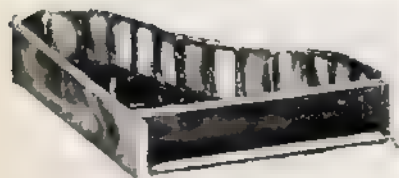


Fig. 14



Fig 15



many glass supply stores. The bit for this music box should measure $\frac{1}{4}$ ". It will fit in any standard hand drill (we use one from Sears). To drill the hole work the drill with constant pressure, wetting the area you are drilling with water from time to time. Do not presume upon the glass too violently or it will crack—usually when you have almost completed the drilling. If you don't want to drill the hole yourself, you may take the glass in to a local glazier who may be able to use his automatic drilling machine to do the job for you. At all events when you are done your hole should look like the one in Fig. 16. Fig. 17 shows the hole from the top and in Fig. 18 we see the hole from the bottom with the music box key in place.

Now fit pattern piece #1, the top. This



Fig 16



Fig 17



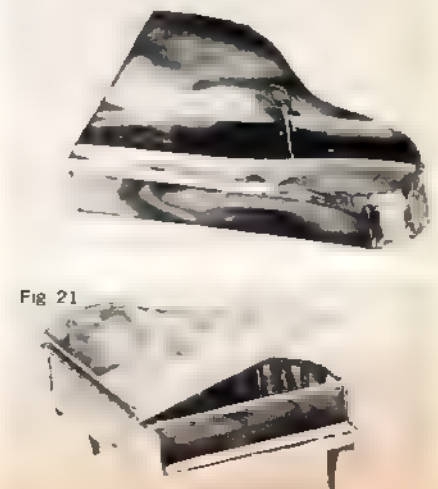
Fig 18



Fig 20



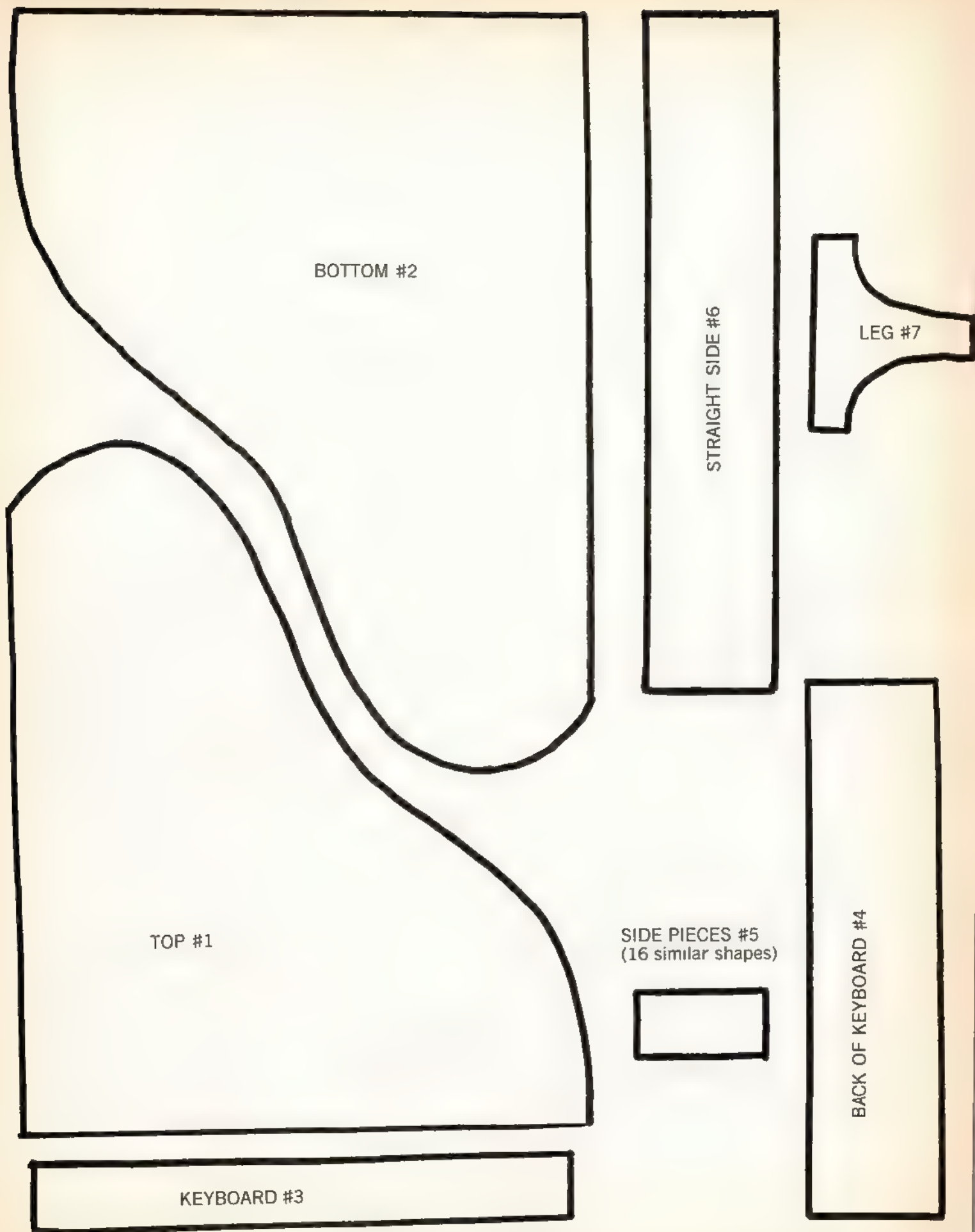
Fig 21



Solder the legs next. There are three of them, all the same shape. Two parallel the lines of the bottom of the piano—piece #2—while the single back leg goes crosswise to support the narrow width of this piece. You must turn the piece upside down to solder the legs; hold the cover closed with a rubber band, meanwhile.

Now stand your piano on its legs. You can keep the lid open or closed. To open it use a small piece of metal as a brace. When not in use the metal may be kept within the piano. If you don't want to go through the trouble of drilling a hole you can wind up your music box outside the piano, remove the key and let it play inside. Or you can use the piano as a cigarette box. That way it can play "Smoke Gets In Your Eyes" without the benefit of music box.

Fig. 1: PATTERN FOR GRAND PIANO



Kitchen Quilling

by Jane Guthrie

Why not liven up your kitchen or dining area this summer with a big basket of fresh-from-the-garden vegetables? They're fun, they're easy, they're *quilled*! And best of all, they stay garden fresh all year 'round.

If you've been enjoying quilling for making pictures and purses, you're in for even more fun when you discover this three-dimensional quilling. Each one of these vegetables can be picked up and held in the palm of your hand, just like their garden-grown counterparts. They're not attached to any backing, and some of them, like the carrot, mushrooms, artichoke, are hollow inside. As unusual as they appear, they can be made in one afternoon and re-

quire only the same basic supplies as any other quilled pattern.

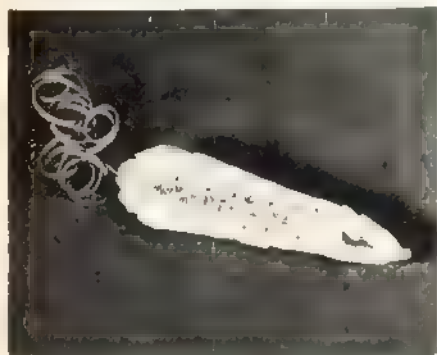
Before we begin, let's review our general instructions for quilling a flat design:

1. Begin by selecting a pattern. Be sure to protect it by placing wax paper over it. This will also make gluing easier and won't disturb your piece.
2. Cut colored quilling paper in the length desired. This length will depend upon the coil size desired.
3. Roll the paper around a hatpin or corsage pin, making sure paper is tight at the beginning of the roll. Apply even pressure in rolling the remaining segment.
4. Allow coil to spiral out like a watch spring, apply glue to hold end in place and set aside to dry.
5. Begin to shape your rounded coils by "pinching" one end. If you pinch just one end of the rounded coil, a teardrop will result. Pinch both ends and a diamond will re-

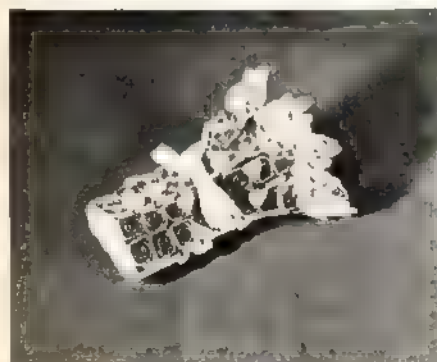
sult. Pinch both ends and a diamond will have formed.

After you are familiar with the rolls and curls shown on page 46, you are ready to begin your kitchen quilling.

This quilling differs from most in that you are working in dimension rather than on a flat surface. To form a flat design, you lay a sheet of wax paper over your pattern and begin rolling the pieces for your pattern. The pieces are then glued together and the entire finished piece can be lifted off the wax paper. In making these vegetables, the technique is varied somewhat, as is explained below under each type of vegetable.



Carrot: Form a tapered tube from a sheet of plastic. Glue orange diamond shapes onto the plastic. Lift quilling from plastic with hatpin. Add carrot top when completely dry.



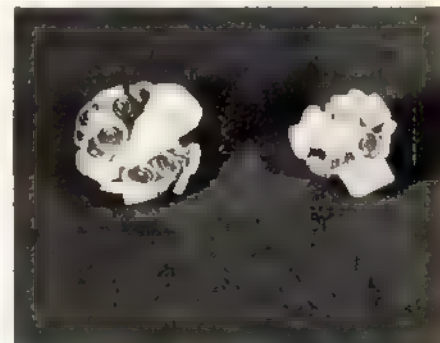
Asparagus: Make individual spears with layered heads, using square shapes for stalks. After completing desired number for your bunch, glue all stalks together and tie with a ribbon. Add light green diamond shapes to outside of stalks. Glue piece of green felt to bottom of bunch.

TIPS FOR MAKING VEGETABLES

Artichoke: Make large circles pinched on top (our circles have pale green centers, slightly darker green around edges). Glue artichoke designs onto a round plastic ball cut in half. When glue is dry, slip hatpin under the quilling and lift from plastic. Glue the two quilled halves together. Make a stem of square quilled designs and glue to bottom of artichoke after it is thoroughly dry. Cover the bottom opening of the stem with a piece of matching green felt.



Peas: After shaping diamond designs into pods, glue into two layers and let set until glue is not quite dry. Carefully bend bottom of pod upward until a slight curve is achieved. This will add dimension to your finished pod. Glue tight circles (peas) last.



Mushroom: Glue circles in shades of brown and beige onto the top of a plastic ball. When dry, lift quilling from plastic. Add stem as for artichoke when completely dry. Glue a small piece of felt over opening on bottom of stem.



Photos By Susan McDonough

Here's the very latest in kitchen art—bright, **quilled** vegetables! You'll love them as a centerpiece for your kitchen table, or in a basket on your patio. This colorful, dimensional craft is fun and easy.

The carrot, mushrooms, and artichoke are hollow inside, while the peas are curved slightly for dimension. Bunch of asparagus is solid. Varying colors of green in quilling strips add interest to the vegetables.

Quilling paper and patterns are available from Jane Guthrie for Quilling Bee Enterprises, 376 Oak Ridge Rd., Oak Ridge, N.J. 07438. Send a stamped, self-addressed envelope (SASE) for brochure. If additional information regarding making quilled objects is required, send your request to Ms. Guthrie along with SASE.



BASIC INSTRUCTIONS FOR QUILL WORK

Shown on this page are the basic quilling shapes from which you can make all kinds of designs simply by gluing the quilled pieces together.



1. This is made by rolling the paper around the pin (keeping it very tight) When you reach the end of the paper slip the pin out and place a dot of glue. Hold firmly until the glue is dry

SUPPLIES NEEDED FOR QUILLING

Pattern

Hat pin or corsage pin

White glue which dries clear

Quilling paper

Sheet of wax paper

Several round wooden toothpicks (for gluing)

Tweezers (optional)



2. This is made by starting with a tight circle But, after slipping it off the pin, let it slowly spring loose, then glue it. This is often used in grape designs



3. Make a loose circle, then pinch one side of it This does not have to be pinched hard or held very long



4. Start with a loose circle then pinch both sides



5. Start with a loose circle, then pinch down in the middle, pinch the two points slightly Pinch the bottom to make a point



6. This is made like No. 5, but do not pinch the bottom of the circle



7. Starting with a loose circle, pinch two places at the top and two places at the bottom Lay it down and shape until square



8. Start with a loose circle and pinch at both ends. At the same time, push tightly toward the center



9. Roll paper about half way Remove pin and roll the other end in the opposite direction



10. Roll both ends toward the center



11. Fold paper in half and pinch Then roll each end toward the center.



12. Fold paper in half, then roll each end to the outside



13. Start with a short loop and continue to loop paper around gluing at the bottom each time until your petal is the size desired

How to Carve a Duck

... of wood, that is, not for dinner.

by Natalie Levy



In their natural setting, these duck decoys would fool anyone, even another duck. Decoys make handsome home decorations, too, as shown in the lamp pictured above



Duck may be something you associate more with orange sauce and dressing rather than with a block of wood. But to many wood workers and wildfowl fanciers, carving duck decoys has the attraction of that rarity—an original American folk art turned spaceage hobby.

The carvers of decoydoms golden age (1880-1930) were hunters first who sculpted bogus birds to attract real ones over their blinds. Their only tools were handsaw and jackknife. They made gunning lures which were usually hollow for lightness, weighted with a keel for stability and often oversized for visibility in choppy waters. While market hunting eventually declined, the carvers' expertise increased and so the vogue for purely decorative decoys—antique and contemporary—has bloomed.

Today, decoy shows and carvers' conventions abound from Salisbury, Md. and Babylon, L.I. to Detroit, Mich. and Davenport, Ia., and judges select prize-winning lures for their intrinsic beauty and absolute authenticity to specie in marking, color and form. Decoy shows are meeting places for carvers and collectors to swap stories—and birds—and are a good place for novice decoy-makers to watch top-flight artists at work and thus improve their own technique.

A keen eye for colors and conformation of wildfowls is really the carver's prerequisite. Study ducks and geese and shore birds in zoos, parks, rural ponds and riverbanks. Visit museums with extensive decoy collections like the Thousand Island

Museum in Clayton, N.Y., the Barber Collection in Shelburne, Vt., and the Birdcraft Museum in Fairfield, Conn. Pictures by naturalists, stuffed birds, and other people's decoys are other strong sources of inspiration for decoy makers.

One of the Midwest's finest contemporary creators of wildfowl in wood is Harold Haertel of Dundee, Illinois, a longtime prizewinner in competition, a contest judge, and, in his retirement years, deluged with more commissions for decorative birds than he can fill. Harold began carving and repairing decoys for gunning rigs as a teenager. The Fox River flows past his back door, and its quiet coves—and an ample supply of bread from his fingertips—keep flocks nearby for studying at close range. Despite this long familiarity, Harold taught himself taxidermy to reinforce decades of intimate rapport with the arch of a goose's neck, the tilt of a mallard's head, the fold of a teal's wing, and the flick of a ruddy's tail. This is the real secret. Master it and carving becomes decoy-making.

Keep your tools few, simple and very sharp. Buy the best you can afford: a couple of chisels and gouges (shallow, bent and spoon) with "U" and "V" shapes, a wood rasp (a Surform is good) penknife and possibly a spokeshave (though you can do without it). A handsaw saves time cutting the

basic body outline from a block of wood, if you have one, but you could manage with out it.

For decorative birds, choose a solid block of pine, cedar, juniper, balsa or cork—something soft and easily worked. Harold likes white cedar, selecting it personally from the stock of a logger friend in Michigan. The size of the block will range from 9" for a teal to 19" for a goose. It can be 3 or 4 1" boards glued together or lucky "finds" like a felled tree or mill scrap or, as in the case of an imposing Haertel goose—a chunk of telephone pole.

Head and body are tackled separately. Harold uses a paper pattern to trace the outline of the bird's body on the block, though others prefer cardboard, or 1/4" plywood or even a metal template. After sawing along this penciled outline to produce the basic body oval, Harold gouges and chisels and rasps away at "anything that is not duck." Vises or clamps hold the wood firmly as he carves. You'll gradually develop your own favorite attack. Another decoy maker we know always chisels *with* the grain to remove wood rapidly and gouges *against* the grain slowly. Another favors the Surform rasp for shaping because it cuts clean without tearing.

The final touches are achieved with conscientious sanding with various grits of



Harold Haertel is noted for adherence to specie conformation and practical realism in his taxidermy. As shown in this lovely con-
struction, he is now working on a blue-wing teal drake. The
man is in the background.



sandpaper conditioned by the wood you're using and its roughness. Some texture is desirable on the body to aid in simulating feathers.

While the body work goes rather quickly, heads are more demanding. Once, prized head patterns were passed on from father to son. Some carvers prefer pine for heads since it whittles easily with a penknife. Watch out for tapering of the head above and below the eye and the difference in shape of neck, front and back. Drill a $\frac{1}{16}$ " hole to take the taxidermists' glass eye, and shape the eye sockets deep enough to accommodate the eyes naturally. Bill's detail must be carefully worked because of its thin section. To assemble head and body, Harold secures them with two screws and a drop of epoxy glue, but other carvers drill a hole in the body and neck to accept a wooden dowel.

Sand the joined areas for smooth flow of head and body. Your first efforts may require ministrations of plastic wood if the join is less than perfect.

Painting is even more challenging—and time-consuming—than carving. Some fine carvers never touched a paint brush, but had their wives or professional artists add the color. Masters like Elmer Crowell and Albert Laing, though, were superb at it. Of the Ward Brothers, Lem did all the painting while Steve kept their tools sharp. Fair enough! Harold Haertel does all his own painting, using acrylics he mixes himself for authentic color and satiny sheen. His infinite patience and experienced eye have brought him wide renown for the perfection of detail in his realistic and beautiful plumage patterns.

He uses a sealer first, then a flat white coat. Next he applies major color areas of the specie—emerald head of the mallard for example, the black back of a buffle head, the russet neck of a canvasback. Finally he tackles the precise featheration, laying on each feather with delicate camel's hair brush in quick, short, deft strokes. He admits that this requires so much concentration and control that he can only paint for fifteen minutes at a time. Working with an almost dry brush helps make the featheration more natural. Refer to your model frequently, noting tone variations in primary and secondary feathers, wing bars and softer breast feathers. Strive for a natural layering effect, and keep high places of the bird lighter in hue than the lower areas. Check both sides of your bird for uniformity as you paint.

If your taste is primarily for carving rather than painting, you can stylize a decoy after attractively grained wood by staining it and finishing it with lacquer, low-gloss varnish or wax. This is no longer a realistic collector's or competition decoy, but it can be a very personal and handsome sculpture.

Essentially, then, the decoy-maker is both sculptor and painter. Two mediums merge toward a single goal—absolute faithfulness to the original wildfowl. More than rasp and gouge and template and acrylics, the tools of the decoy-maker are a warm regard for the birds and a keen eye for their anatomy, action, attitudes and featheration. It's this affinity for the winsome personalities of wildfowl that can turn a chunk of wood into a lifelike waddle, wing flutter or quack.



The outline of a decoy's back begins to appear with the use of a chisel and gouge on white cedar. After most of the waste has been removed, the body outline is placed in a vise for fin shing.



Most important is a discerning eye. Above Harold compares stuffed whistler with his carved head, then fits the head on the body before doing more carving to insure a secure fit. Below, Harold applies acrylic paint to the flat white base coat.



Photos by Alfred K. Levy

SAND STENCILING

How happy you'll be, enjoying a craft by the beautiful sea.



by Elyse Sommer



The stencil above is red and outlined in black. The two stencils at left are in red and turquoise, outlined in black.

Since *Creative Crafts* readers know me primarily as a decoupeur, an article on sandcasting and stenciling may seem like a rather surprising departure. Actually it isn't at all.

Ever since my first article for *Creative Crafts*, back in April 1970 ("Machie-Coupage") I have been fascinated with the possibilities of taking a multimedia approach to an individual craft. Thus I ex-

perimented with decoupage and papier-mache, clay, bread dough, natural materials, jewelry making, etc. In the process I developed sufficient know-how and design ideas to enjoy these "new" crafts independently so that today I am no longer a decoupeur (at least not primarily or exclusively so) but a multi-media craftsman.

Sandcasting has been one of my most recent crafts adventures. It's been most exciting to learn casting, both indoors and out,



1. The mold, which was cut down from a plastic container, is at left. Additional sand is being stirred into the plaster mixture at right. 2. Put wire hook into the wet plaster so plaque will be ready to hand.



to practice sandpainting traditional with American Indian crafts. When I began to search for other techniques to combine with sand casting, stenciling proved to be just the thing. Here was another early American craft which when combined with sandcasting would result in a "new" Twentieth Century method.

Summer is an especially good time to try this combination of sandpainting and stenciling for if you're lucky enough to live near a beach or visit one, you can do your casting right out in the sun. Sandcasting can be done right in your own home any time, as long as you have sand to work with.

TO MAKE YOUR SANDCAST PLAQUE

You will need casting plaster, available in any hardware store or from plumbing supply outlets, sand; a large plastic container for mixing; water.

You can cast into a cardboard box or, for a nice even shape, try cutting down a big plastic container as shown in the demonstration photos. If you do your casting at the beach, just dig out a free-form mold near the water's edge so the sand will be wet; pour the plaster right into this natural mold. Here are the steps for casting:

1. Place damp sand in the bottom of the mold.
2. Stir plaster into water (never mix things the other way around!). Pour in enough plaster for the water to absorb it. You will see bubbles rising to the top. When the bubbling stops, stir gently with a spoon or a wooden stick.
3. This is an optional step—For a really sandy mold, stir some additional sand into your plaster mixture.

4. Pour the plaster into the mold, gently.
5. Place a hanging hook (soda pop pull off tabs or twisted wire) into the wet plaster so that your plaque will be ready for hanging. If you have used a plastic mold as shown, your dried plaster will pop out like a jello mold when dry. If using a carton, rip the carton away from the dried plaster. Indoor drying should take about two hours.
6. Castings made at the beach take about half an hour to dry. If your casting is large, dig under and around the set plaster before lifting it up.

PREPARING THE STENCIL

Once your cast is made the fun of designing begins. Since this is neither a typical sandpainting nor a typical stencil, you can be influenced by both the Indians and the Early American stencil decorators, or by neither. Your designs could be Indian in motif, early American, abstract and modern. The design can be drawn on waxed stencil paper available from art supply stores, or it can be drawn on lightweight cardboard. Coat the cardboard with several coats of varnish to give it durability. Cut out the stencil designs with decoupage scissors and the same precision that you use in decoupage.

If you are timid about making your own designs you can use ready-made stencils or trace a design from a pattern you like, but do try doing your own for real satisfaction. Even if they are less than perfect, they will be your own, and thus special. For geometric designs, use protractors and compasses to help you create interesting combinations.

APPLYING THE DESIGN THROUGH THE STENCIL

Since the sanded surface will be highly absorbent I recommend that you use acrylic paint, thinned with water. Use a stiff



5. Thinned acrylic paint is brushed through the stencil openings. 6. The finished design is outlined in India ink. Don't forget to wipe pen point before dipping in ink to avoid sandy ink.



3. Plaster molds can be poured directly into sand at the beach. When making a rather large plaque as shown, dig under and around the cast plaster before lifting. 4. Three different types of stencils as described in text are pictured.



brush such as a #7 sable brush. You can do the whole stencil in one color or use a combination of colors. By varying your colors you can create a number of different plaques with the same basic stencil.

Hold the stencil firmly over your plaque. You may find it helpful to tape it down with masking tape. Apply the paint through the stencil holes. Since acrylics dry almost instantly you can lift the stencil right up when you are finished, without worrying about smears.

ADD A FINISHING TOUCH BY OUTLINING YOUR DESIGN

Your stencil will look richer if it is outlined with black or brown ink. Use a flexible crow quill pen and India ink or Rapidograph ink. Both are art supply store items and quite inexpensive. The pen is something you will have forever (it costs less than half a dollar) and there are a variety of replaceable points available. Since some of the sand will adhere to the pen point be sure to have a paper towel or rag handy and always wipe your pen tip before dipping it into the ink; otherwise you will get your ink all sandy.

The result of Elyse's explorations in a variety of crafts have been published in 8 books, as well as in our pages. Her most recent book, Creating with Driftwood and Weathered Wood, contains a sandcasting project with driftwood. For a descriptive list of all her books, send a stamped, self-addressed envelope and 10¢ to: Elyse Sommer, Box E, Woodmere, N.Y. 11598.

LINDA AND TONY KANGAROO

*Said the Duck to the Kangaroo,
"Good gracious! How you hop
Over the fields, and water too,
As if you never would stop!
My life is a bore in this nasty pond,
And I long to go out in the world beyond:
I wish I could hop like you,"
Said the Duck to the Kangaroo.*

The Duck and the Kangaroo
Edward Lear

The kangaroo is a marsupial, a very interesting order of mammals. They bear their young live, but not fully developed. The primitive fetus manages to find its way unaided into the mother's pouch, where it remains and grows to a size at which other animals would be born. When it begins its journey to the mother's pouch, the kangaroo is less than an inch long, but some eventually grow to a height of six feet. This fascinating method of birth was first reported by a Dutch sea captain in 1629, but it was not until nearly three centuries later that the camera recorded the event as fact.

Because of the physical closeness between mother and offspring, the kangaroo is an appealing motherly creature. Kangaroos are found in a wide variety of colors, from reddish brown to yellowish white. For Linda Kangaroo I chose three shades of brown, and for her baby son Tony, white—though you can use whatever colors or combinations of colors you find suitable. Mother's clothes are cotton, trimmed with lace and ribbon. Tony is dressed in felt. When completed, the mother kangaroo will measure 18-inches tall, and the baby kangaroo 9-inches. A detailed list of materials needed for the dolls follows.

MATERIALS

For Linda Kangaroo:

1-1/2 yards of furry pile fabric, to cut the body, gusset, base, legs, arms, outer ears, pouch, soles of the feet, and balls of the feet. (you can divide the yardage and use more than one color of fabric).

1/3 yard of pink fabric (cotton, corduroy, etc.) for the pouch lining; and for Linda and Tony's inner ears.

A scrap of white pile or white felt, for the eye patches.

A scrap of black felt, for the eyes and a scrap of white felt, for the eyelashes.

A clean empty plastic bottle, from which to cut supports for the soles of the feet.

1 yard of printed cotton, for the hat and jacket.

by Charlene Davis Roth

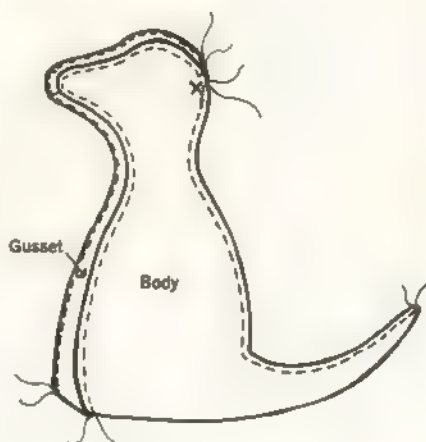


Fig. 1: Stitching the two body pieces together from the X marked at the base of the head to the tip of the tail and stitching the gusset between the two body pieces.

2 yards of 3/4-inch wide lace edging, to trim the jacket and hat.

1 yard of 1-inch wide ribbon, for a tie.

1 yard of 1-inch wide bias tape, for an elastic casing.

A 9-inch length of 3/8-inch wide elastic.

Thread to match fabric, and clear nylon thread

Kapok or dacron, to stuff the toy.

For Tony Kangaroo:

1/2 yard of white furry pile, for the body, gusset, base, arms, legs, and outer ears.

A scrap of black or dark brown furry pile, for the nose.

Scraps of black and white felt, for the eyes and lashes.

One 9-inch x 12-inch rectangle of bright colored felt, for the T-shirt; and scraps of felt in two other bright colors, for the cap.

CUTTING

Enlarge the patterns for Linda and Tony, and their clothes. Press all fabric before you begin to work with it. Tape or pin the patterns to the wrong side of the pile fabric, and cut one piece at a time: you get a more accurately cut piece this way when working with bulky pile. The number of pieces to be cut are indicated on each pattern piece: remember to check so you cut the proper number. Make duplicate patterns of the patterns for the body parts to equal this number (newspaper works well for this). For instance, you will need 4 leg patterns for Linda, but only one base pattern. You don't have to make duplicates of the clothes patterns or the patterns for the features. When you cut pile, try to cut through the backing without trimming the nap. Transfer all markings to the wrong side of the fabric with chalk or dressmakers tracing paper. Markings are the dots, x's and dotted lines which appear on the pattern pieces.

Linda Kangaroo:

Body, gusset, base, arms, legs, outer ears, nose, pouch, soles of the feet, and balls of the feet (22-pieces): Place the pile fabric furry side down on a flat surface. If you are using more than one color, arrange the pieces of fabric side by side. Place the patterns on the fabric so they will all fit. Try whenever possible to arrange the pieces so that the nap runs downward. Pin or tape with masking or cellophane tape, the patterns to the fabric. Transfer all markings to the wrong side of the fabric with chalk or a white crayon. Cut out the required pieces.

Inner ears, and pouch lining (3-pieces): Pin the ear pattern to a double thickness of pink fabric. Cut two inner ears. Pin the pouch pattern to a single thickness of pink fabric. Cut one.

Eye patches, eyes, and eye lashes (6-pieces): Using the pattern as a guide, cut two eye patches from white pile fabric. Cut two eyes from black felt. Cut two eye lashes from white felt.

Sole supports (2-pieces): Using the sole pattern as a guide, cut two sole supports from the plastic bottle. Trim 3/4-inch of plastic from the perimeter of each sole.

Jacket and hat (6-pieces): Fold the printed cotton fabric to a double thickness. Pin the pattern pieces for the jacket and hat to the fabric. Be sure to pin the jacket back pattern along the line of the fold, as indicated. Cut out the pieces. Transfer all markings to the wrong side of the fabric with dressmakers tracing paper

Tony Kangaroo:

Body, gusset, base, arms, legs, and outer ears (14-pieces): Follow the instructions outlined above for handling pile fabric.

Spirits low, feeling blue? Cheer up! Make a kangaroo (or two)!

Arrange the patterns, transfer markings, and cut out the pieces.

Inner ears (2-pieces): Pin the ear pattern to a double thickness of pink fabric. Cut two.

Nose (1-piece): Cut one nose from a scrap of dark brown or black pile fabric.

Eyes and eye lashes (4-pieces): Cut two eyes from black felt, and two eye lashes from white felt.

T-shirt, cap, and letter applique (8-pieces): Using the T-shirt pattern, cut two duplicates of it from felt. Cut one brim and one crown from felt the same color as the T-shirt. Cut a second and a third crown piece from the other two colors of felt. Cut the two pieces of the letter T from scraps of felt.

SEWING

Unless otherwise stated, always stitch with the right sides of the fabric together. Double stitch to insure sturdiness. Remove all pins before turning assembled pieces right side out.

Linda Kangaroo— $\frac{1}{2}$ "-inch seams allowed:

Begin assembling Linda Kangaroo by stitching the two body pieces together from the point marked X at the base of the head (figure 1) to the tip of the tail. The underside of the tail should remain unstitched at this point.

Look carefully at figure 1, which shows how the gusset is stitched between the two main body pieces. Align the pointed tip of the gusset between the two body pieces where they are joined together at the X marked on the base of the head. Baste one side of the gusset to one body piece, easing the gusset to fit the curves of the head, around the nose and down the front of the body. Baste the second side of the gusset to the second body piece in the same way. Machine stitch the gusset to the body pieces. Trim the lower edge of the body and the gusset even.

Now the base is attached to the body (figure 2). The long triangular segment of the base becomes the underside of the tail. Align the pointed tip of this segment between the two tail pieces of the main body. Stitch one side of the triangular segment to one side of the tail, and continue stitching around the oval of the base—stitching it to the lower edge of the body. Leave an opening between the two dots marked on the base. Proceed, and stitch the base to the second side of the tail. Turn the assembled body right side out through the opening you left between the two dots on the base. Set this piece aside.

Choose two of the four leg pieces and stitch the perimeter of the pair together, but leave the base of the foot unstitched between the two X's marked, and leave an opening between the two dots marked on



Patterns for Linda and Tony Kangaroo are on pages 56-58.

the ankle. Stitch the second pair of leg pieces together as you did the first pair. Turn the legs right side out.

The arms are next. Stitch around the perimeter of each pair of arm pieces, but leave an opening between the two X's marked on the underside of each arm. Turn the arms right side out.

Stitch a pink inner ear to each outer ear, leaving the base of the ear unstitched. Turn the ear right side out. Turn $\frac{1}{4}$ -inch of fabric at the base of one ear to the inside. Top stitch around the perimeter of the ear, placing the line of stitching $\frac{1}{4}$ -inch within the outer edge. Repeat, top-stitching the second ear.

To create the balls of the feet, two circular pieces are stitched together for each foot. When you stitch each pair of circles together, leave an opening between the two dots marked on the fabric. Turn the pieces right side out.

Now the pink pouch-lining is stitched to the pouch. Stitch around the entire perimeter, leaving an opening between the two X's marked on the pouch. Turn the piece right side out. Turn $\frac{1}{2}$ -inch of fabric along the edges of the opening to the inside. Stitch the opening securely closed. Press the pouch.

Tony Kangaroo— $\frac{1}{4}$ -inch seams allowed:

Tony is assembled in much the same way

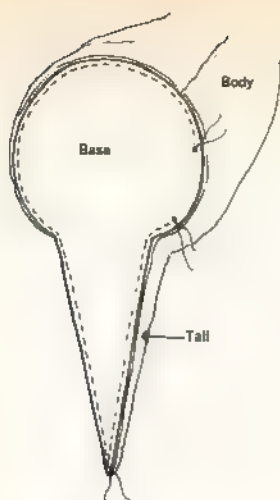


Fig. 2: Stitching the base to the main body of the toy.

as his mother, though he is simpler. Stitch the two body pieces together first (figure 1). Stitch from the X marked at the base of the head, down the back to the tip of the tail.

Attach the gusset between the two body pieces exactly the same way you stitched the gusset to the mother kangaroo's body (refer to figure 1, and to the second paragraph of sewing instructions for Linda Kangaroo).

Attach the base (refer to figure 2, and to the third paragraph of sewing instructions for Linda Kangaroo).

Stitch each pair of arm pieces together, leaving an opening between the two X's marked on the underside of the arms. Turn the arms right side out.

Stitch each of the two pairs of leg pieces together, stitching around the entire perimeter, but leaving an opening between the two dots marked on the thigh. Turn each leg right side out.

Stitch a pink inner ear to each outer ear, leaving the base open. Turn the ears right side out. Turn $\frac{1}{4}$ -inch of the base of each ear to the inside. Top-stitch around the perimeter of the ears, placing the line of stitching $\frac{1}{4}$ -inch within the outer edge.

STUFFING AND ASSEMBLING

Linda Kangaroo:

Before you begin to stuff the doll, choose an implement such as a large aluminum crochet hook, a pencil with an eraser end, or a $\frac{1}{4}$ -inch wooden dowel to use to push the wads of stuffing into hard-to-reach corners. Use small wads of stuffing at a time to avoid lumpiness.

Begin to stuff Linda Kangaroo's body through the opening in the base. Stuff so that the toy becomes full and resilient, but not so firm that you strain the seams. Stuff the nose and head first, then the neck and tail, and lastly the main body cavity. When you finish stuffing the body, turn $\frac{1}{2}$ -inch of fabric along the edges of the base opening to the inside. Stitch this opening securely closed. Clear nylon thread works well for this purpose, especially if you draw the length of thread through a piece of wax to give it extra strength.

Now stuff each of the arms through the openings in their undersides. Stuff the hands and lower arms firmly, but the upper arms (which will be attached to the

body of the toy) should be stuffed *loosely*. Turn $\frac{1}{2}$ -inch of fabric along the edges of each underarm opening to the inside, and stitch them securely closed. Stitch an arm to each side of the kangaroo's body (figure 7).

The kangaroo begins to take on personality as you attach the ears. Pinch the base of one ear closed, then stitch the pinch closed (figure 3A). Stitch an ear to the side of Linda's head along the gusset seam and just forward of the place where the pointed tip of the gusset is attached to the base of the head. Here again, clear nylon thread is strong enough to prevent the ears from being pulled loose during rough play. Attach the second ear to the head.

Because the legs give a standing toy stability, they are somewhat more complicated to stuff and attach. Begin by turning $\frac{1}{2}$ -inch of fabric around the base of one foot to the inside. Insert a plastic sole support into this opening so that it forms a flat surface (figure 4A). If necessary, trim the

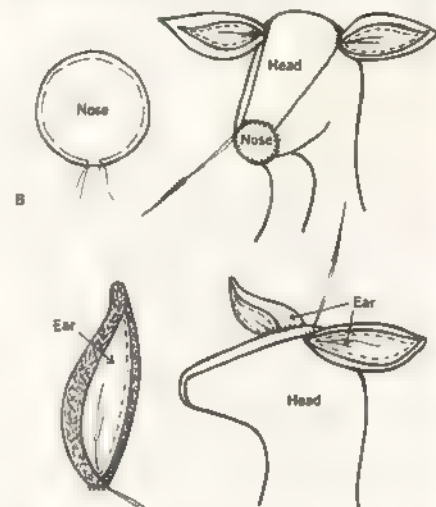


Fig. 3: A. Stitching the ear pinched closed and stitching the ears to the head B. Running a basting stitch around the nose and stitching the nose to the head.

piece for a more accurate fit. Next cover the plastic piece with the sole cut from pile fabric. The furry side should be visible. Stitch the sole to the foot with clear nylon thread, turning $\frac{1}{4}$ -inch of fabric along the raw edges of the sole to the inside as you proceed. Stitch around the perimeter of the foot until there is a 2-inch gap remaining unstitched. Stuff the thigh, ankle, and foot through this gap. Stuff the leg so that it is moderately firm. It isn't necessary to stuff the ankles firmly now; that will be accomplished after the legs are attached to the body. Now stitch the 2-inch gap closed, and stitch around the perimeter of the foot once again. Repeat the procedure and stitch the sole to the second foot, then stuff the foot and leg. Now stitch a leg at the thigh to each side of the kangaroo's body (figure 7). Stop from time to time as you stitch and set the toy down to be sure the legs are being attached evenly. To insure that the leg will be securely attached, stitch around the edge of the thigh twice. When you have finished attaching the legs, you will notice that there are openings in the back side of each ankle. Add more stuffing through each opening until the ankles are *very firm* and difficult to bend. Turn $\frac{1}{4}$ -inch of fabric along the edges of each ankle opening to the inside. Stitch the two

openings closed.

Stuff each of the two circular pieces that make up the balls of the feet. It is important to stuff them *firmly*, for they help balance the toy. Turn $\frac{1}{4}$ -inch of fabric to the inside along the opening edges, and stitch the openings closed. The balls are stitched to the underside of the toe of each foot. This pushes the weight of the doll back on the heels of her feet, and gives her a firmer stance. Securely stitch a ball to the toe under the sole of each foot (figure 4B).

The kangaroo's third point of balance is her tail. At this stage in the assembly, Linda Kangaroo's tail sticks straight out behind her. To remedy this, pull the tail downward so that it touches the ground when the toy is in a standing position. Now, holding the tail in this position, turn the doll upsidedown. You will notice a tuck occurs in the fabric at the base of the tail on the underside of the toy. Stitch this tuck securely closed—this holds the tail in position.

To keep Linda's head down, so that she looks at her baby and not off into the distance, another tuck is necessary. Take a tuck in the neck, about an inch below the head, and stitch the tuck tightly closed. You can experiment with the tuck in various positions, and make an angle that suits you.

The pouch is the last part of the kangaroo to be stitched to the main body. First pin the pouch to the front of the body in a position that looks natural to you. Because the pouch is wider than it is deep, it will naturally gap, so take the gap into consideration when pinning. The sides and lower edge of the pouch should follow the seamline where the gusset is attached to the body and base. Stitch the pouch securely to the body along the two sides and around the bottom of the pouch. Remove all pins. *Tony Kangaroo:*

Stuff the body of the baby kangaroo as you did his mother, but stuff Tony less firmly, filling out the curves of his form to a soft, pliable fullness. Turn $\frac{1}{4}$ -inch of fabric to the inside and stitch the opening in the base closed.

Put just enough stuffing into Tony's arms to round them out. Stitch each opening closed at the underside of the arms. Stitch an arm to each side of the body (figure 7).

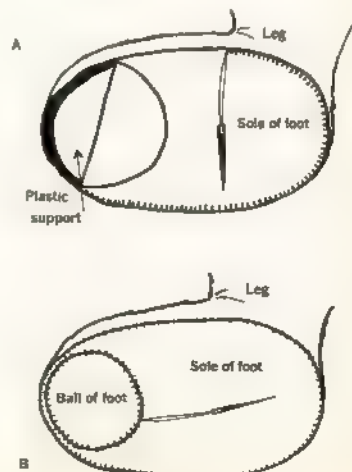


Fig. 4: A. Inserting the plastic support and stitching the sole to the foot. B. Stitching the ball of the foot to the toe of the sole of the foot.

Stuff the legs through the opening in the thighs. Stuff the feet and ankles firmly, but put less stuffing in the thighs or they will be difficult to stitch to the body. Stitch the opening in each thigh closed, then stitch a leg to each side of the body.

Pin the base of one ear closed, and stitch the pinch together (figure 3A). Repeat, stitching the second pinch closed. Sew an ear to each side of Tony's head, positioning them as you did on Linda Kangaroo.

Use a fine-toothed comb and carefully comb out the nap which is trapped along the seams of the two dolls.

FEATURES

Although the features are fairly simple, they create a lot of Linda and Tony Kangaroo's personality. Start with Linda. Look carefully at the photograph at the beginning of this article to see how to place the eye patches, and arrange the patches accordingly. Next stitch the patches to the fabric of the head, turning $\frac{1}{4}$ -inch of the raw edge of the eye patch fabric under as you proceed.

Position a black eye on each patch so that it looks natural. Glue the eyes to the patches with non-toxic cloth glue. Place an eyelash over the upper portion of each eye, then glue them in place. Stitch around the perimeter of each eye, catching in the lash as you do so. Stitch a tiny circular piece of white felt to each eye for a highlight.

The nose is a circular piece of dark furry pile. Run a basting stitch on the wrong side of the circle $\frac{1}{4}$ -inch within the outer edge (figure 3B). Now draw up the stitching so that the circle becomes a shallow cup of fabric. Next fit the cup over the snout-end of Linda Kangaroo's head, with the raw edges of the cup concealed under the cup. The right side of the fabric should be visible. Now stitch the nose to the snout, stitching around the perimeter twice. Follow the same procedure, and stitch on Tony Kangaroo's nose.

Tony's eyes are next. Position a black eye on each side of his head at an angle you find pleasing. Glue the eyes in place. Position an eyelash over the upper segment of each eye, and glue them in place. Now, stitching around the perimeter of each eye, stitch them to the head.

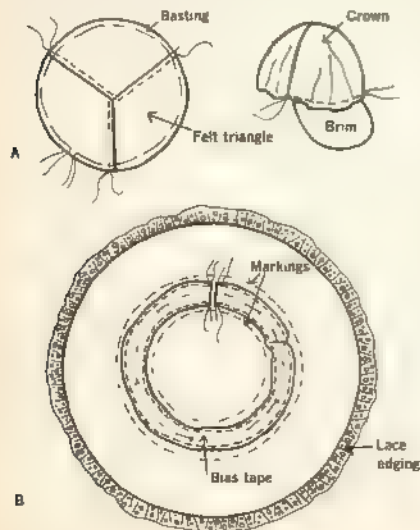


Fig. 5: A. Stitching the three felt triangles together to form the crown and stitching the brim to the crown. B. Stitching the bias tape to the hat to form a casing for the elastic.

CLOTHING

Note: $\frac{1}{4}$ -inch seams allowed.

Because Tony's clothing is easier to assemble, we will begin by dressing him. The crown of his hat is constructed from three triangular pieces of felt (figure 5A). Stitch the sides of the three pieces of felt together so that you have a particolored circle. Now run a basting stitch around the base of the crown, close to the edge of the fabric. Draw the stitching up so that it gathers the crown slightly and makes it look fuller. Tie the thread in a knot so the cap will remain gathered. Stitch the brim to the crown as illustrated in figure 5A. Place the cap on Tony's head with the brim in front and the crown between his ears, then stitch the cap securely to his head.

The T shirt is made from felt and is top-stitched together for a decorative effect. Choose a contrasting color of thread: yellow thread for a blue shirt, etc. Stitch the front of the shirt to the back, along the shoulder

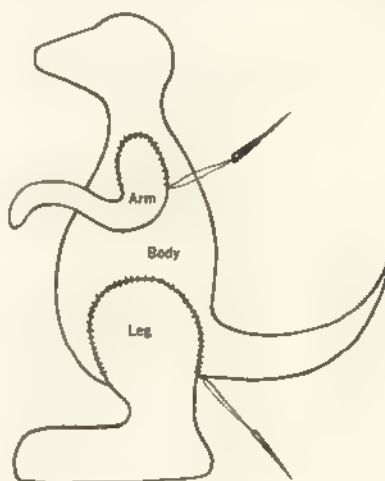


Fig. 6: A. Stitching the two collar pieces together. B. Stitching the collar to the neck edge of the jacket.

seams, which extend from the neck edge to the tips of the sleeves. If your machine does a zig-zag stitch, use it to stitch around the neck edge, and along the ends of each sleeve. Stitch the underarm seams from the lower edge of the sleeve to the base of the shirt. Use a decorative stitch and sew around the base of the shirt. Glue the two pieces of the letter T to the front of Tony's shirt, then stitch them to the fabric. Press. Put the shirt on Tony.

We start Linda Kangaroo's clothes with her hat, a large circular piece of fabric at this point. Turn $\frac{1}{4}$ -inch around the edge of the circle of fabric to the inside. Press. Stitch the edge in place. Now, over the edge you just turned under, stitch lace edging around the entire perimeter of the circle. Next place the circular piece of fabric wrong side up on a flat surface. Note the lines marked on the fabric: they are lines to help you guide the casing for the elastic. Pin a piece of 1 inch wide bias tape between the two lines marked on the fabric (figure #0), placing the pins down the center of the tape. The tape will form a circle with the ends meeting, but not overlapping. Now stitch close to the edge of each side of the bias tape, leaving the ends open (figure 5B). Remove the pins. Thread a 9-inch length of $\frac{3}{8}$ -inch wide elastic through the

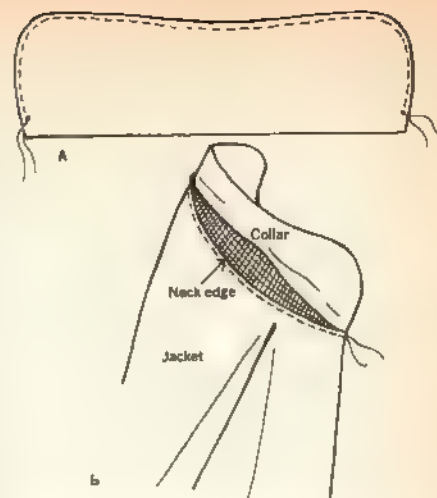


Fig. 7: Stitching the arms and the legs to the body of the toy.

casing. Securely stitch the ends of the elastic together. Hand stitch the ends of the casing closed. Turn the hat right side out. Place a wad of stuffing into the crown of the hat to give it a little fullness. Stitch the crown of the hat securely to Linda Kangaroo's head, placing your stitches just below the line of stitching that forms the lower edge of the casing for the elastic—this allows the hat brim to be free and floppy.

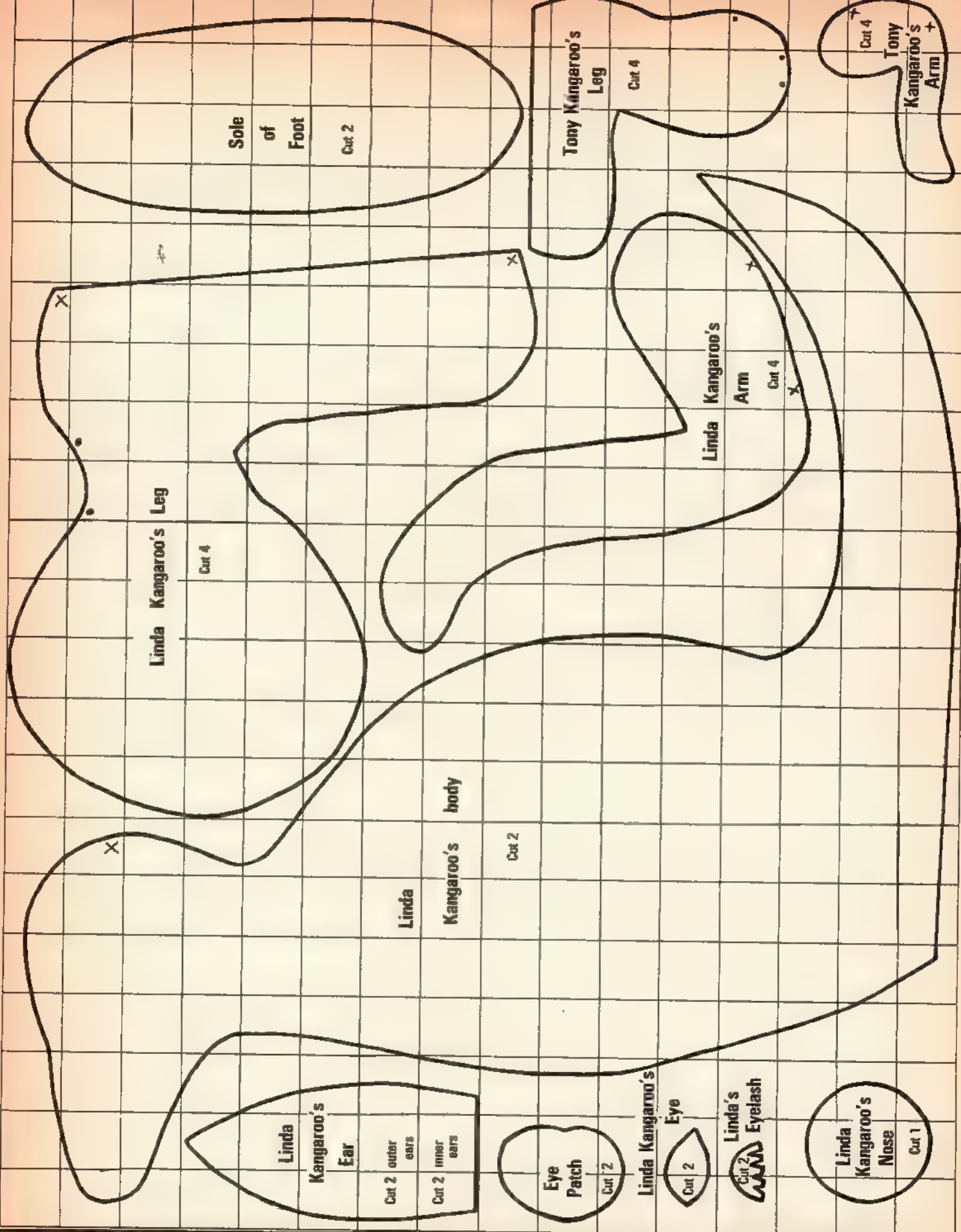
Linda's jacket is last. Begin by turning to the inside $\frac{1}{4}$ -inch of fabric along the front opening edges of the two front jacket pieces. Press. Turn another $\frac{1}{4}$ -inch of fabric to the inside along these same edges. Press and then machine stitch the edges in place. This creates the front facings of the jacket.

Next, stitch the front pieces of the jacket to the back, stitching along the shoulder seams, from the neck edge to the tips of the sleeves. Turn $\frac{1}{4}$ -inch of fabric to the inside along the ends of the sleeves. Press and stitch these edges in place. Cut two pieces of lace edging, each the length of the end of the sleeve. Stitch one to each sleeve, over the pressed edge. Stitch the underarm seams from the ends of the sleeve to the lower edge of the jacket. Now hem the lower edge of the jacket with a narrow $\frac{1}{2}$ -inch hem.

Proceed by stitching the two collar pieces together. Begin your stitching at one dot marked on the fabric, and continue stitching around to the second dot (figure 6A). The lower edge of the collar should remain unstitched. Turn the collar right side out and press. Turn $\frac{1}{2}$ -inch of fabric to the inside along one open edge and press. Pin the right side of the unpressed edge of the collar to the inside of the jacket (figure 6B). Stitch the collar to the jacket. Press the seam toward the collar. Stitch the pressed edge of the collar over the seam. Top-stitch around the perimeter of the collar, $\frac{1}{4}$ inch within the outer edge. Cut a piece of lace edging the length of the perimeter of the collar, and stitch this edging to the edge of the collar.

Finish the jacket by stitching one 6-inch length of 1-inch wide ribbon to the inside upper edge of each front facing. Put the jacket on Linda Kangaroo. Tie the ribbons in a bow.

Linda and Tony Kangaroo are now complete.

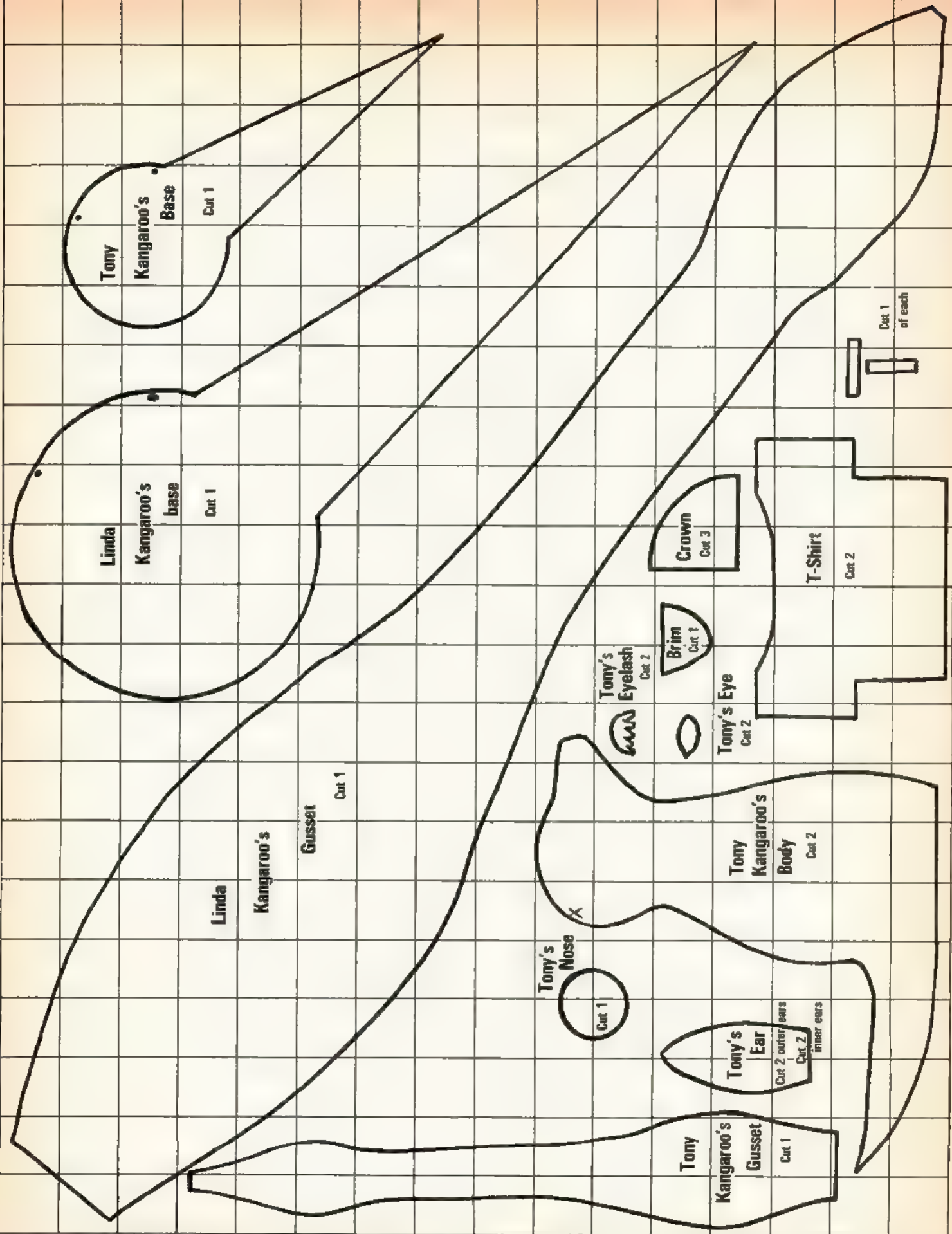


1 Square - 1 Inch

Full-size pattern number CC10 may be ordered for \$1.50 from Creative Crafts, P.O. Box 700, Newton, N.J. 07860

This is the fourth exclusive toy design by Charlene Davis Roth to appear in Creative Crafts. More of her delightful de-

signs are to be found in her recent book, "The Art of Making Cloth Toys" (Chilton, \$12.50), which may be ordered from this

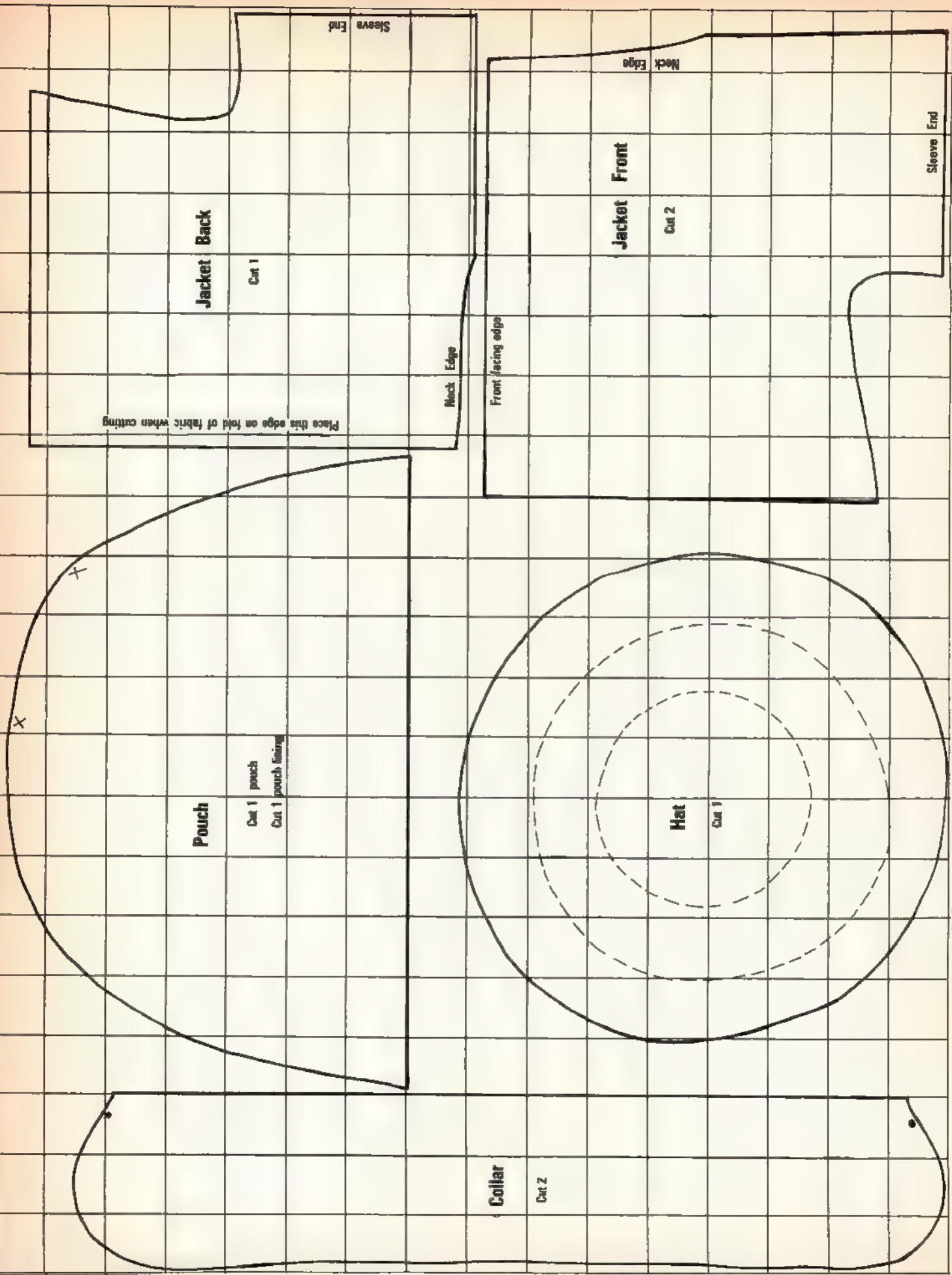


1 Square— 1 Inch

magazine. Charlene Davis Roth comes from a family with a toy making tradition and is a winner of the New York

State Craftsmen Award. Readers should note that the patterns and instructions given here, like all Mrs. Roth's designs,

are for non-commercial use only, exclusively for handcraft purposes, and may not be factory produced.



1 Square = 1 Inch



Everyone has a place.
This is ours.

Some months ago, Carstens Publications, publishers of *Creative Crafts*, moved its offices from Ramsey, N.J. to Fredon, N.J. While the actual distance involved was only 55 miles, the move represented a great change for all involved—a change from suburban to rural living.

Fredon is a large (in land area) township in the center of Sussex County, the most northwestern county in the state. Its hills afford a beautiful and ever-changing view of the nearby Kittatinny Mountains bordering the Delaware River. Lakes and streams abound, and the area is noted for its fine recreational parks and facilities—swimming, boating, and fishing in the summer, and skiing in the winter. Today the most thinly populated county of the most densely populated state, it was in Revolutionary times the most densely populated area of New Jersey. While in the past two hundred years most of the rest of the state has become suburbanized or urbanized and industrialized, Sussex County has remained primarily agricultural, and abounds with dairy and horse farms. Many of the early farm houses remain, along with grist mills (at least one of them still active) and old churches. Passing through Main Street of Fredon's neighboring village of Stillwater, it is easy to imagine horses tied in front of its old general store; horses, in fact, still graze in a pasture along Main Street, and herds of deer sometimes cross the road in the early evening.

We were pleasantly surprised, when we arrived here, to find that we had moved to a craft-conscious area. Tucked away in the woods are many studios of working craftsmen; while these are not open to the public, there are a number of outlets in Sussex County where their work is displayed and sold. Each of these places is a delight to visit, making Sussex County an ideal place for a "craft tour." With the easing of the gasoline situation, we hope that many of our readers will find the opportunity to explore Sussex County, to visit some of the craft shops described here, and, of course, to stop in at our *Creative Crafts* office and say "hello." Incidentally, those of you who are antique buffs as well as crafts enthusiasts had better plan on taking a little extra time to visit the many antique shops in the area!

CREATIVE CRAFTS

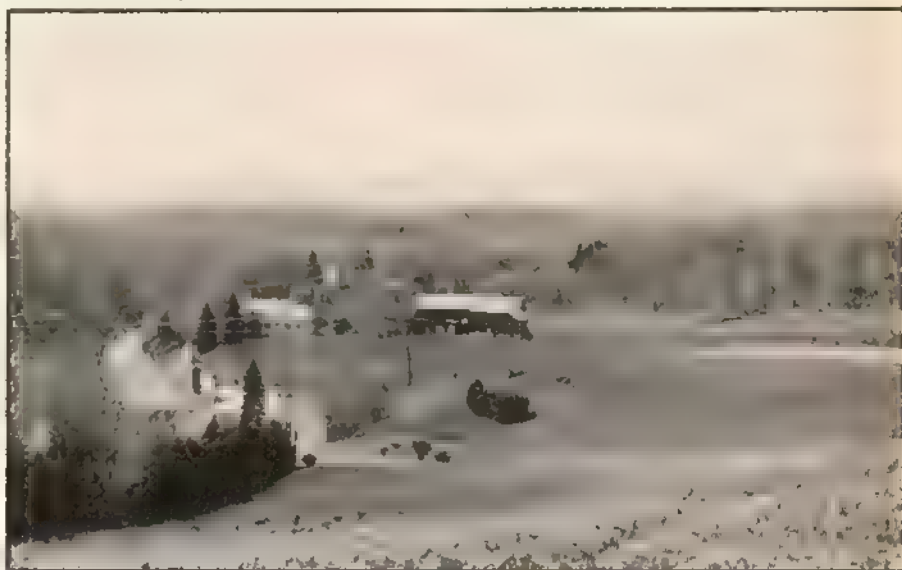
Carstens Publications' newly built office building sits atop a field overlooking a small farm and the Kittatinny Mountains. Directly below is Route 94 running into the county seat of Newton. While we seem in atmosphere to be far from the city, we are in reality only 1½ hours by bus from New York City. We are within easy driving distance from Route 80, making us accessible from points in New Jersey and Pennsylvania.

RIGHT AROUND US

Opposite the Fredon Springdale Road, where *Creative Crafts* is located, the Stillwater Road runs from Route 94 into the charming village of Stillwater, where the



Carstens Publications, home of *Creative Crafts*, sits atop a hill in Fredon, N.J. The view from the CC editorial offices is pictured below.



Paulinskil River wanders past an old stone grist mill. You may want to stop here to picnic by the kill, and perhaps to take advantage of the tours offered at the mill, which still grinds grain and is powered entirely by water. Purchased and restored to working order by Willard Klemm and Gus Roof, the mill turns out rye, whole wheat, and other stone ground flours which you can purchase on the site.

Continue to travel up Main Street and turn left at the picturesque little Presbyterian Church. Watch for a sign marked *Nature Crafts*, and turn into the long drive opposite to call on Betty Sharp, whose interesting shop is housed in her 1775 stone farm house. Some years ago, when she was a Den Mother, Betty started collecting pine cones for craft projects for her Cub Scouts. The Cub Scouts grew up and Betty's enthusiasm for crafting materials grew too, until today she has a flourishing business selling her wreaths, plaques, centerpieces, candleholders and novelties made from pine cones, pods, teasles, etc. And since her shop is also her workshop, it's a fascinating place for fellow crafters to visit. Neatly stacked and labeled in cartons are the cones, seeds and pods she uses in assembling her creations. Her enthusiasm is contagious.

"I don't mind the gathering," says Betty. "That's not work to me. I love to walk. In the fall we'll spend whole days just collecting, then come back with the station

wagon piled full of stuff. That part is enjoyable! Then you have to clean everything up—sometimes wash it and de-bug it, and that's a lot of work."

Returning to the intersection of Route 94 and the Stillwater Road and traveling west, the first stop is *Gallery Crafts* in Fredon. Drive up the driveway to the lovely cedar home and shop housing a fine selection of imported and domestic crafts and an art gallery of original paintings. If you're looking for something a bit different and reasonably priced, this is the place to go for a selection of wicker accessories, pottery, wall hangings, different jewelry, and unusual decorative items. Rose Papaio, owner of *Gallery Crafts*, has a fine eye for well-designed crafts and aims to offer them to her customers at reasonable prices. Her astute buying results in many pleasant surprises when looking at price tags. Even if you're "just looking," there are many interesting handcrafted items here to inspire you in your own craft pursuits.

Travel a mile or two further west on Route 94 to *Wilbur's Country Store*, an 1847 wagon barn whose owners, the Sebecks, have retained its original character when converting it to a store. Is your love dollhouses, early Americana, country crafts, candles, or perhaps hand sewn moccasins? You will find here a tantalizing assortment starting with old fashioned candles, right up through imported

enamel and wooden cooking utensils, bright calicos, all kinds of wrought iron accessories and fixtures, sun bonnets, aprons, woven tablecloths and placemats, lamps and lanterns, and a host of other old time and country items too numerous to mention, many of them handcrafted. Next door, another renovated barn houses the Candle Shop, part of the same operation offering a huge assortment of candles and supplies, plus dollhouse furniture and accessories. Beatrix Potter ceramics, and much more. A delightful spot to browse that's ideal for gift buying.

In the nearby farmhouse is a small shop, *Pine Tree Crafts*, operated by Jane Hoerlen. Browse through an intriguing mixture of antique furniture and glassware (especially old bottles), contemporary quilts from the Amish country in Pennsylvania, patchwork pillows and the pottery of Bennet Bean, a craftsman from nearby Johnsonburg. There are also craft supplies for decoupage, candlemaking, macrame and stained glass, plus a complete line of painting materials.

On Route 94 in Marksboro, west of Wilbur's, is *The Craft Box*, an early American craft studio and shop owned by Margaret Ossmann. The specialties here are pierced lamp shades, dried flower arrangements, toile painted accessories and other unusual gifts in the early American vein. A devoted following of students attends classes in the adjoining studio—some have studied with Mrs. Ossmann for as long as eight years. The Craft Box is a lovely place to visit, and is easily recognizable from the road by Mr. Ossmann's display of lawn and garden accessories in the front yard. Mr. Ossmann is a horticulturist noted in the area, and his place of business across the road attracts many buyers in search of healthy and attractive potted plants.

SOUTH OF NEWTON

Yankee Schoolhouse in Andover is an old converted schoolhouse housing a wide selection of handcrafted items, most of them made locally. Owner Pat Haines has a talent for discovering beautiful hand crafts which are temptingly displayed on round tables and shelves throughout the spacious two-room building. We were particularly taken with the tied patchwork quilts made by an 83 year-old lady in Massachusetts who will even make up quilts to order, and at a surprisingly reasonable price. *Yankee Schoolhouse* features

many small craft items—plaques, pottery, handmade minis, note paper, etc.—ideal mementos, stocking stuffers, and inexpensive gifts. Just about every craft we could think of was represented here, from leather work to metal sculpture. The large number of craftsmen contributing their wares make *Yankee Schoolhouse's* selection an especially diverse and fascinating one. To find it, take Route 206 to Andover and turn at the light toward the old grist mill recently converted to a supermarket. The schoolhouse is behind the white church next to the mill.

Proceeding further south on Route 206 (toward Route 80) you will find the *Frogmore*, a combination antique shop, country store, and craft shop. One of its specialties is reproductions of old time toys, from picture books to bisque dolls. There are minis here, too, as well as calico by the yard, country household accessories, and a charming line of handmade wooden items brought in from the North Carolina mountains. A nice place to browse and to pick up something unusual.

SPARTA AREA

Sparta Township's 49 square miles includes Lake Mohawk, largest lake in the state, a popular summer and year-round resort. In the center of the town of Sparta, at 9 Main Street, there's a charming little craft shop called *Holiday Crafts*, where Esther Johns holds classes in the delightful craft, which she developed several

years ago, of creating miniature scenes in clear plastic shapes. Here is creative crafting at its best, and Mr. and Mrs. Johns offer all the trims, miniatures, and of course, the plastic shapes you need to enjoy this fascinating craft. There's a large selection of shapes, including 6½" hemispheres used for the article, "Mini Dioramas" in this issue of *Creative Crafts*. Down the center of the shop runs a long table covered with tiny bins, each one containing a different kind of miniature; shelves holding jars of glitter, spools of trims, and more minis complete the imagination-sparking display. Most intriguing of all are the made up items—Christmas scenes, woodland settings, sporting scenes, and more—which are for sale. *Holiday Crafts* also has a mail order operation which keeps busy crafters around the country supplied with their unique materials.

Monroe is part of the township of Sparta. On Route 94, between Route 206 and Route 23, there's an old country store bearing the sign *The Country Craftsman*. The craftsman is Jim Downing, a young man with such a love for wood and handcrafting furniture that he recently abandoned a teaching career to devote all his time and energy to his craft. His showroom in the old-fashioned building contains samples of his work—sturdy chests, tables, bench-



Handicrafts, craft supplies, and "country store" items are sold at the Sussex County shops pictured on these pages



Photos By Susan McDonough

es, and cabinets constructed of thick pine, gleaming with a beautiful dark finish. The prices for such well made and designed furniture were surprisingly reasonable, starting at \$15.00 for a footstool. All furniture is made from start to finish in the workshop located in a separate building behind the store.

Travel along Route 94 towards Route 23 (in the direction of Great Gorge and the Playboy Club), and you'll spot a sign on the right reading, "Tigger's Emporium." This little specialty craft shop will interest those who love leather. Just about the most unusual assortment of belts that we've ever encountered will be joined to the leather buckle of your choice. Hand-made sandals are made here to fit a tracing of your foot, and if the straps need adjusting later on it will be done for you free of charge. Moroccan bags plus some sand candles and handcrafted chess sets complete the stock of this working store, where the leather craft is done right on the premises.

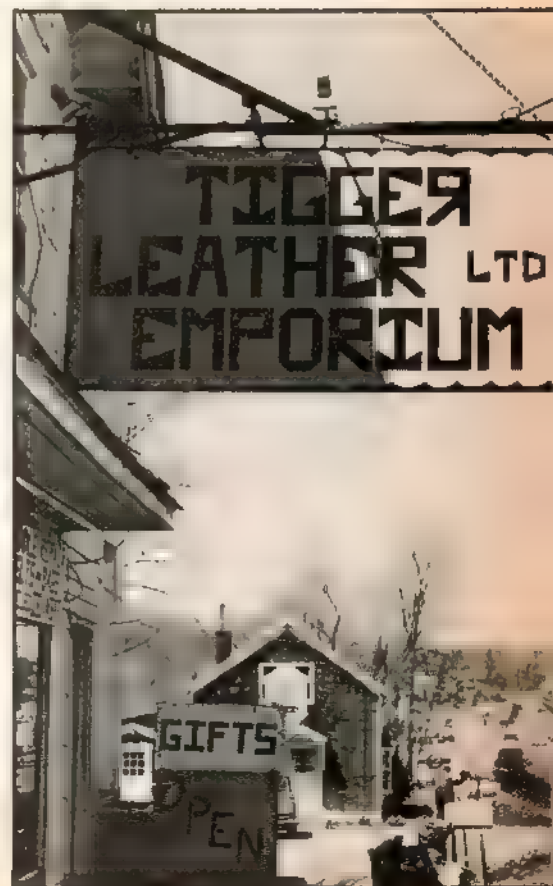
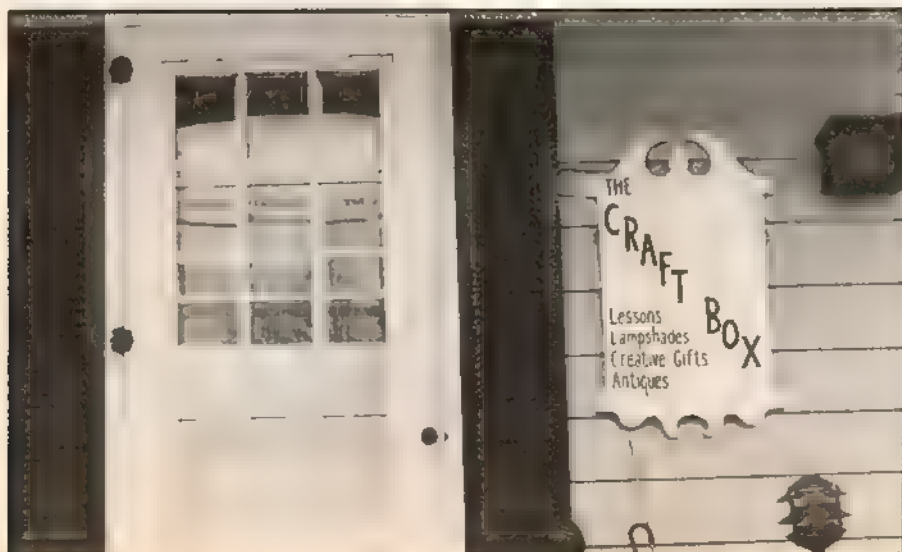
Ann Schock is the owner and operator of *Crafty's Backroom*, a home-based craft shop and studio where you will find supplies for all the latest popular crafts, including eggng, decoupage, papier tole, quilling, tinsel art, dip and drape dolls, and more. Her home studio is located on Plains Road in Augusta, (off Route 206



heading toward Branchville. A friendly, informal atmosphere plus free instruction make this place a favorite with local crafters.

PETER'S VALLEY

Your final stop on your tour of Sussex County's craft shops must be Peter's Valley. On your way there, north up Route





Betty Sharp's Nature Crafts shop is located in her mid-eighteenth century Stillwater home pictured at top left. Immediately above is the Yankee Schoolhouse in Andover. Below, the Country Craftsman poses outside his shop where he sells his handcrafted pine furniture. The Carriage Shop at lower left, located on Spring Street in Newton, offers a select on of craft materials to Sussex County crafters.



An idyllic spot for a picnic is by the old grist mill in Stillwater, where grain is still ground by water power and visitors are welcome.

206, you will pass "The Bizaare," a tiny craft shop featuring paintings and prints, crewel kits, and knitting supplies, and handcrafted wooden toys and other charming handmade items especially delightful for youngsters.

Peter's Valley lies in the mountains about one mile east of the Delaware Water Gap, within the boundaries of the Delaware Water Gap National Recreation Area, still under development. The area surrounding the hamlet is probably the most beautiful in the state, with its lovely dark pine forests and deciduous woods, streams and mountains and quiet roads,—a perfect setting for creative work.

In 1970, aided by the New Jersey State Council on the Arts and the Extension Services of New Jersey, and Pennsylvania, a group of private citizens established Peter's Valley Craftsmen for the purpose of encouraging and supporting the development of high quality crafts, accessible to all. The village is a pilot project of the Park Service, a living center devoted to education in handicrafts of all kinds. Skilled craftsmen live here year round, and in the summer and in January two- to four-week courses are taught by resident and visiting craftsmen. One-day workshops and short courses are offered year-round.

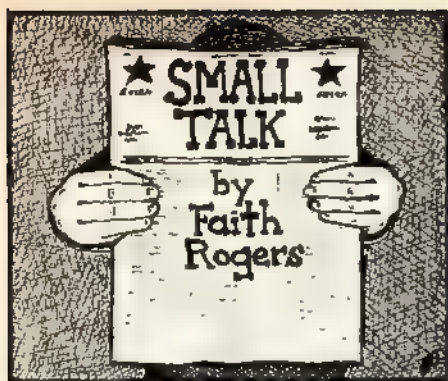
Visitors may watch craftsmen and students at work and enjoy the Crafts Store and Gallery at the center of the Village. A visit to Peter's Valley provides the opportunity to observe professional craftsmen working in a variety of media, including weaving, pottery, macrame, metal, and wood. These are museum-quality crafts, conceived and executed at the level where crafts become art.

Peter's Valley annual Craft Fair will be held August 3rd and 4th this year, with approximately 40 craftsmen exhibiting and selling their work.



A student at The Craft Box works on a panel for a hand painted screen, above. Pictured below are some of the unique plastic shapes displayed at Holiday Craft Sparta.





The play's the thing" to a marionettist, whose artistry can transform the string-operated puppet into a believable character, can transfix an entire audience. To the marionette maker, perfecting his techniques in creating that marionette are his "thing." Today there is an unequalled opportunity to enter this sparsely populated craft arena. An apparent dearth of marionette craftsmen can work well for those who care enough to turn out a quality product.

Puppets (manipulated by inserted hand) and marionettes (string-operated) are functional beings, as opposed to most dolls. Because of this added dimension, they must be designed differently from the doll, which is tightly strung and usually made to resemble and flatter the human anatomy. Puppets, by and large, rely on a legless semi-soft body and expressive but not always pretty head and hands. The marionette possesses normal limbs, all of which must have flexible joints. It is usually strung to allow independent operation of head, shoulders, back, hands, and feet.

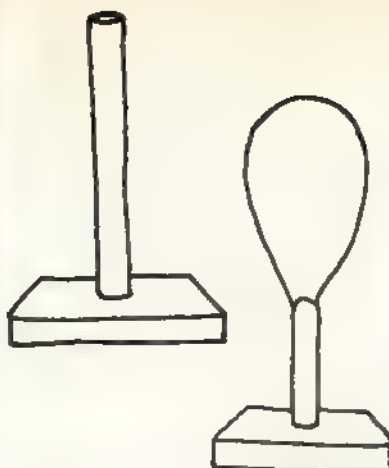
This month (and in October) Small Talk will deal with the construction of marionettes. We'll lean heavily on a delightful paperback written by Helen Fling *Marionettes: How to Make and Work Them*, Dover Pubs., 180 Varick St., N.Y., N.Y. 10014, \$2.50 paperbound at bookstores, from doll book suppliers, including Edabub's Dollhouse, R.D. 1, Box 84B, Great Barrington, Mass. 01230 which requests 60% postage). Formerly published in four volumes, it's in easily understood outline form for obvious reasons and includes 400 sketches. For detail we have no room to include on all aspects, heads, hands, feet, bodies, stringing, manipulating and even a play, refer to the book. Thanks to the publisher for permission to touch on some of the book's contents.

If you're looking for ideas for young or old, try Gippetto's old craft. If you have a creative child with a flair for the dramatic, what more can you do for his soul than to introduce the two?

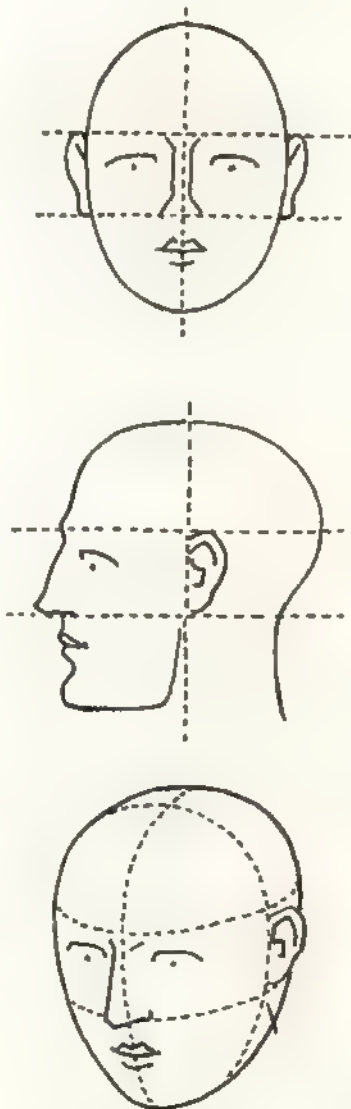
Head First

Model. The most effective marionettes, like caricatures, exaggerate expressive features. Physical beauty isn't necessarily an aim, so you needn't fret about achieving perfection. We'll learn to model a head on armature, make a casting of it and make the finished head of paper mache, deemed better and less expensive than plastic wood by Ms. Fling, although she also describes that process in the book.

CREATIVE CRAFTS



A. Armature and eggshape on armature



B. Normal face proportions

Sketches are by Charles Forbell or adapted from his *Marionettes: How to Make and Work Them*.

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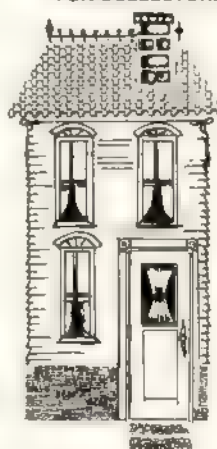
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The head (sans neck core) can be used
for a puppet, also.

Make the armature from a 12" long,
1 1/2" diam. dowel, inserted in the center
of a 6" square wood base (see sketch A).
Buy 1 lb. plasteline clay and mount an
eggshape piece of it (a. 3 1/2" diam.) on
and around the upright dowel. Study pro-
portions of a normal head (sketch B) and
follow these. With a picture as a guide,
pinch, push, add clay so head takes on
appearance desired. Use modelling tools,
or improvise with orangewood stick and
small spatula. Then exaggerate the fea-
tures to give character, such as making
nose and eyes larger, brows more pro-
nounced, wrinkles deeper. Ms. Fling says a
convex profile denotes action, concave—
patience, large top head—brains, large
lower head—physical type. Ears are often
unnecessary as hair or hat will cover. Avoid
undercuts. Your plasteline and mold can
be used over and over

Cast mold. 1. Brush layer of petroleum
jelly on whole head. 2. With stick, draw
line around head to divide in half, either
from below one ear, up over head to below
other ear (preferable) or from forehead
down nose to chin and back of head if need-
ed to avoid undercutting problem (Sketch
C). 3. Find a 4" w., 6" l., 4" h. cardboard
box to fit the head size described. 4. Fill
a 1 qt. size container 2/3 full of water. Sift
3 C. plaster of paris slowly into it. When
bubbling stops, stir until it's the consist-
ency of thick cream. 5. Pour plaster slow-
ly into box until half full. 6. Put head in
box, face up (or alt. method, ear up) until
it's submerged to the guide line around
head. 7. Let plaster harden. 8. Coat 4 mar-
bles with petroleum jelly and place one
in each corner as anchor guides. 9. Brush
hardened plaster with petroleum jelly.
Mix more plaster. Pour to fill up box,
making sure there's at least 1/8" thickness
covering all parts of the head. Allow to
set. 10. Tear off box. Gently tap and pry
halves of plaster apart. Remove plasteline
head (recyclable). 11. Brush inside of both
pieces of cast with shellac. 12. When dry,
brush with thin layer of petroleum jelly.

Form Marionette Head: papier mache
method. Although the process is referred
to as "Moulding" in the book, we feel the
nomenclature could be confusing as the
mold has already been made. 1. Tear (don't
cut) paper napkins into pieces the size
of thumb nail. 2. Mix wallpaper paste with
water to form a thick creamy paste. 3.
Smear paste on each piece with fingers.
Place on inside of cast so pieces overlap,
pressing down smoothly until there is
one layer overall in each mold half. 4. Tear
pieces of strong wrapping paper; place
in water to soak. Squeeze out excess water.
Coat with paste, working it well into each
scrap. 5. Now layer these in the cast, over-
lapping. If you alternate layers of different
color paper, you can keep track of the
numbers of layers, of which you need at
least six. 6. Allow to dry. Trim edges so
halves will fit together perfectly. 7. Wire
loops should be inserted a little above
ear level or location (see D). If you cast
head from chin to nape of neck, drill holes
for loops in appropriate spots. Strings
will later be placed in these loops for head
movement. Anchor tails of wire to inside
with more papier mache. 8. Apply more
pasty strips to edge area of one side of
mold so when halves are joined they'll

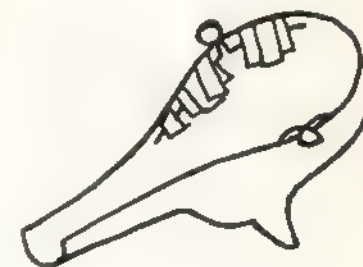


Regular procedure

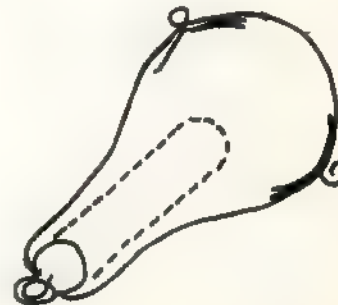


Alternate procedure

C. Line around head to show where plaster mold
will divide, and alternate procedure.



D. Location of wire loops and means of securing
same.



E. Wooden neck core inserted in proper posi-
tion. Eliminate dotted line indicated in our
sketch

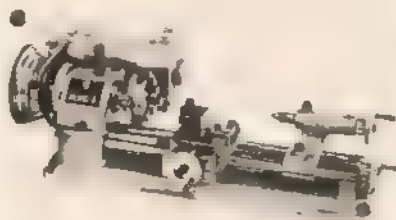
form an overlapping seal. Now put the two pieces of head together and smooth these dangling pieces so they attach to the inside of the second half of the head. Add as much mache on inside as you can reach and apply to the outside so the head is firmly together and smooth. Dry. Hold to light to determine if uniformly thick. Add ears if desired with more mache. 9. Choose a dowel approximately the diameter of the neck hole. The length should be such that the dowel, when inserted in the neck, extends up as far as shown in sketch E. Round one end with knife and rasp. Insert screw eye in its center with a drop of glue on its tip. Shape inside of neck to fit wood core with knife or scalpel and sandpaper. Brush core with glue; push up into head. Lay aside to dry. 10. Apply more mache to smooth out neck area. Dry. 11. With very fine sandpaper, smooth head.

Painting Head: Need: brushes (small liner, larger one with flat surface, stippler), palette or glass for blending oil paints, colors dependent on subject. (Hints: Oriental—white with some yellow. Polynesian—above plus burnt sienna. Negroid—burnt sienna plus black to darken, white to lighten. Caucasian—white, slight yellow, enough red to bring out flesh color. Indian—white, red, burnt sienna.) Blend colors on palette with medium brush and use same to apply first color coats. Paint head, features. Eyes and eyeballs should be underlined. Define lips clearly. Stipple to blend colors. Emphasize wrinkles with fine lines. When dry, shellac eyes and lips to enliven expression. Eyelashes and brows may be painted on if desired. When dry, rub surface gently with soft steel wool to remove excess shine. Re-shellac eyes and lips. For a very smooth surface (optional), apply 2-3 coats pure gesso, prepared according to instructions included with product. When dry, brush on a thin gesso-whiting mixture. Keep adding more whiting each coat for several more coats. For a shiny surface, last coat should be plain gesso.

Wigs: The hair can be done in several ways. Sew yarn onto strips of same color cloth tape; then glue tape to head and

style. Or glue the yarn directly to the head and dress it. Or make a fitted cap, sew yarn to it and glue cap to head. You can also cut fur to shape, glue and shear or just paint the head. Ms. Fling prefers frayed rope, silk floss or crepe hair to human. Shredded rope or yarn can be glued on piece by piece for a beard or eyebrows, then trimmed.

In the October CC we'll deal with hands, feet, bodies, joining and stringing. Meanwhile, work on those heads. You can have lots done by then, all different, all using the same mold, if you want. Until we finish our "installment marionettes," hope "you'll string along with me."



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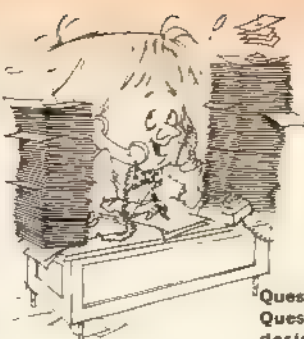
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BACKROOM WORKSHOP

Questions for the Backroom Workshop are welcome on any craft subject. Questions must be brief and to the point. We cannot undertake individual design work. We will print those questions which we consider to be of greatest interest to our readers. We regret we are unable to answer questions by mail. Write: Backroom Workshop, c/o Creative Crafts Magazine, P.O. Box 700, Newton, N.J. 07860.

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Miniature Spark Plugs

K.P.: I would like to locate a kind of miniature spark plug. I believe they are used in very small model airplanes.

ANSWER: These are called glow plugs and are manufactured for use in all types of flying models. Although they do not function in the same manner as spark plugs, they serve a similar purpose. The Fox Manufacturing Co., 5305 Towson, Fort Smith, Ark. 72901, has a standard series, a two-volt series and a racing series. Their glow plug prices range from 69¢ to \$1.75.

Candle Supplies

H.H.: My husband would like to know where he might get candle supplies in bulk—wax, scent and colors. He is not in the business, but makes candles for craft shows and as gifts for friends.

ANSWER: Many candle manufacturers ad-

vertize in each issue of Creative Crafts. Why not choose the one nearest your home and write requesting information on prices and possible bulk rates?

Decorated Tiles

D.L.: I'm looking for 4" ceramic tile squares decorated appropriately for the kitchen.

ANSWER: While we don't know a source of ready-decorated tiles, plain ceramic tiles can be readily purchased at home decorating shops, ceramic studios, and do-it-yourself centers. The Meyercord Co., 365 E. North Ave., Carol Stream (Wheaton,) Ill. 60187 has recently introduced a line of decals especially designed for decorating ceramic tiles. These are available at retail stores nationwide.

Send for Meyercord's Creative Crafts booklets, available for 25¢. Write The Meyercord Co., Dept. PHC, 365 East North Avenue., Carol Stream, Ill. 60187.

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1973 CREATIVE CRAFTS CHRISTMAS ANNUAL goes on sale at better newsstands everywhere Oct. 2, at 75¢ per copy. Also available mailed flat directly from the publisher in a protective manila envelope at \$1.00.

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HELP!

Mrs. Helen Viveiros, 147 Norman St., Fall River, Mass. 02721 wants a source of supply for orris root and sandalwood. These she hopes to use in making spicy pomanders.

"Where may I purchase a good grade of tin? I have been making a number of items in tin but the only tin I have been able to obtain is tin from cans which is most limiting from a design standpoint." This question comes from Leon Harrington, 111 Lafayette Road, Syracuse, N.Y. 13205.

Mrs. H. van der Werf is looking for information on what to make out of egg cartons. She is working for a school for retarded children and is in need of projects. Her address is: 13504-135 Avenue, Edmonton T5L 3Y5, Alta, Canada.

"It would be most helpful to have a small paint shaker that could agitate small containers in the same manner as the large paint shakers found in hardware stores. Can you direct me to a source where such an appliance may be purchased?" This unusual request is from Harry Barrows, 1044 24th St., West Des Moines, Iowa 50265.

Miss Charlotte Diokow would like to know how to make French silk flowers. Her address is 28 Chestnut Parkway, Garden City, Wallingford, Pa.

ANSWERS TO HELP

A response to Melody Powell's question about a product to smooth the ends of optical lenses comes from Lin Eastman of E. Longmeadow, Mass. Although she does not work with optical lenses, she smooths glass cut with her Fleming Bottle Cutter with "mijji wheels," purchased from Gilman's, Wellertown, Pa. 18055. She says that these work very well using No. 1 and No. 6 grits.

"Please tell Mrs. Sucky she might try printer's metal. We get it from the local newspaper at 25¢ a sheet." This answer is from Louise Leisch, Berryville, Va.

Drilled and undrilled 2½" mahogany circles are available from Magnus Crafts, 109 Lafayette Street, New York, N.Y. 10013.

Perforated cardboard used for Victorian bookmarks, needlebooks, small boxes, etc. is available from Sewmakers, Inc., 1619 Grand Ave., Baldwin, N.Y. 11510. Two 8½" x 11½" sheets are \$2.25 plus 50¢ postage and handling. They also have some pattern sheets. "It is slightly heavier in weight than the cardboard available years ago, and not so white. The cream color of it is more like the color of the cardboard used in some antique specimens I've seen," writes Carolyn Watson of Des Moines, Iowa, who sent us this information



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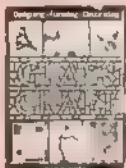
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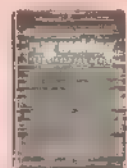
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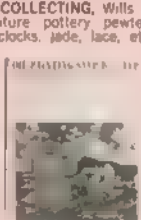
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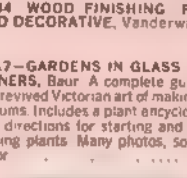
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ADVERTISING INDEX FOR AUGUST 1974

A'n'L's Hobbicraft	66
Artistry in Wood	5
Activa	10
Antique Doll Reproductions	64
Apple Corps, The	12
Artis-Craft Source	14
Art Craft Creations	67
Bead Game	65
Berryhill Miniature Furniture	64
Bersted Hobby Craft	18
Blinks	13
Bits & Pieces	63
Boutique Trims	16
Boraxo	7
Caldwell Lace Leather	22
Carnival Arts & Crafts	23
Carstens Publications	6,20,70,71
Chatham Crafts & Hobby	66
Creative Craft House	65
Creative Crafts Magazine	2,66,68,75
Creative Frame Crafters	20
Crowell, Thomas Y. & Co., Inc.	4
Crown Publishers	64
Davis & Co.	23
Deb	5
Designs Galore	6
Donald Durham Co.	15
Driftwood Shop	23
Eli Stans	65
Elvett Handbag Co.	15
Emerson Books	67
Farmer, Mark	67
Flecto Co., The	76
Gail's Decorative Arts Studio	66
General Supplies	18
Geronimo Post	20
Golden Carrousel	19
Goodyear Pliobond	22
Greigers	15
Hathaway, John	67
Hogan House Crafts	11
Jewelart	5,63
Jeweler's Emporium	7
L'eggs-Craft Contest	24
Lemco	23
Lifetime Career Schools	20,65
Liz's Little Shop	20
Mangelson's	8
May-Wal, Inc.	11
Natalie Originals Studio	15
Natcol Crafts	11
Newell Workshop	20
Northeastern Scale Models	14
Pack O Fun	18
Peerless Mfg. Co.	23
Pourette Mfg. Co.	14
Rocky Road Crafts	5
Simon's Craft Fair	10
Skill-Crafts	9
Siomons Labs	9
Specialty Products	63
Tap Plastics	19
Vantage Press	15
Verna Raveling's Craft Designs	21
Viking Press	15
Virch, Pat	22
Whittemore Durgin Glass Co.	8
Yasutomo	17
Ziegler, T.F.	9
Zimonick's Studio, June	67

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AUGUST 1971

VOL. 2, NO. 10

SPECIAL FEATURES

Pop Picnic	18
Craft HIAA-Lites Chicago	20
All's Well That Ends Well	23
Summertime Candles—by Margaret Hosford	38

DEMONSTRATIONS AND TECHNIQUES

Fresh Flowers Forever—by Dorothy Osborne	24
Let Your Light So Shine!—by Mary Belanger	26
Puppet Personalities—by Ann Chapman	28
Natural Wood Sculpture—by Kay Moore	32
Silk Screen—by Kay Moore	34
Creative Mailbox—by Faith Rogers	42
Wonderful Windows—by Anita Isenberg	50

FEBRUARY 1972

VOL. 3, NO. 1

SPECIAL FEATURES

Rx for Poverty—by Loretta Holz	18
Japanese Calligraphy—by Anne Cooper	28
Fingerpainting—by Sue Elder	42

DEMONSTRATIONS AND TECHNIQUES

Bargello—by Ann Chapman	23
Pirate's Chest—by Al White	26
Carve Yourself a Hobby—by Bill Poole	28
Trapunto Treasures—by Faith Rogers	30
Something to Crow About—by Ardi Hansen	36
String a Fish—by Phyllis Enike	38
Sugar is Sweet—by Artis	54

INDEX

Index for Volume 2, 1970-1971	iv Opposite page 32
-------------------------------	---------------------

APRIL 1972

VOL. 3, NO. 2

SPECIAL FEATURES

Readers' Eggs	23
Eras of Elegance—by Bobbie Giblin	26
Victoriana—by Mildred Jailer & Ruth Dworkin	40

DEMONSTRATIONS AND TECHNIQUES

Pansy Power—by Ann Chapman	20
Jewel Eggs—by Louise Rietie	31
Dare to Be Different—by Kay Wainer	36
Sweet Violets—by Miki Montgomery	43
Pieck Perspectives—by Ann Chapman	45

JUNE 1972

VOL. 3, NO. 3

SPECIAL FEATURES

Hillfolk Dolls—by Jen Kost	23
China Painting—by Winifred Wakeman	28
Papier Mache Caracas Style—by M. Joan Fraia	42

DEMONSTRATIONS AND TECHNIQUES

Do You Dig Rocks?—by Louise Rietie	20
Bouffant Bouquets from Fantasy Fur	26
Shell Carving—by Ivan Paliser	28
Victorian Sabrina Work—by M. Jailer & R. Dworkin	34
Bridal Bells—by Faith Rogers	36
An Inviting Gift—by Miki Montgomery	38
Makes-a-Mold—by Ann Chapman	40
Creative Crafts 1972 Readers Survey	47

AUGUST 1972

VOL. 3, NO. 4

SPECIAL FEATURES

Symmetry—String pictures—by Robert Sharpton	21
Painted Poetry—Painting on silk—by Louise Rietie	33
Inside the Chicago HIAA Show	37

DEMONSTRATIONS AND TECHNIQUES

Linenum Block Carving & Printing—by Mary Louise Goud	24
Candle-lars—Hanging candles—by A. Esposito Jr. & A. Harberg	28
Victorian Vaselet Work—by M. Jailer & R. Dworkin	31
Woven Wall Hangings—Simple weaving—by Barbara Little	38
Step On It—Stencilled stool—by Ann Chapman	40
Unique Bath—by LeJeune Whitney	44

OCTOBER 1972

VOL. 3, NO. 5

SPECIAL FEATURES

Hawaiian Quilts—by Sally McCracken	26
Antiques and Stained Glass—by Kay Wainer	40
Mainly Paper—Beaded necklaces by Kepka H. Bolton	44

DEMONSTRATIONS AND TECHNIQUES

Random Notes—Creating from paper scraps by Ann Chapman	30
Witches Sabbath—A Halloween mobile by Loretta Holz	32
Tile It—You'll Like It—Tiled table by Cliff Johnson	34
Parole Fall of Fables—Parole box by Ben Freinle	36
Greenstone Rubbings—by Loretta Holz	42
The Lady is a Lamp—Lamp making by Ardi Hansen	48
Book Binding—by W.C. Vanderwerth	54
Victorian Patchwork—by M. Jailer & R. Dworkin	58

DECEMBER 1972

VOL. 3, NO. 6

SPECIAL FEATURES

Darlin' Dollies—Beaded accessories by Virginia Nathanson	25
Contour Cutouts—A new kind of decoupage by Becky Mann	44
Rockscapes—Painting with powdered rock by Beverly Dickerson	48

CHRISTMAS CRAFTS

Christmas in the Forest—Tree ornaments by Kepka H. Bolton	29
A Nativity Scene in Clay—by Rex Eidson	33
Yule String Along—String picture by Robert Sharpton	36
Can't You?—Can lid ornaments by Jimi	38
Saw Christmas—Scratchy Christmas cards by Loretta Holz	40
Earth Angels—Delightful angels by Adrienne Salmini	51

MAY 1973

VOL. 3, NO. 9

SPECIAL FEATURES

Gift Boutique—Make a gift from a craft kit	19
Up From Poverty—Black craft cooperatives by Loretta Holz	30
What is a Sampler?—Embroidery from the past by Joan Dater	42

DEMONSTRATIONS AND TECHNIQUES

Nature's Decoupage—Pressed flowers and cutouts by Elyse Sommer	20
Some Rare Gems—Jewelry from wood by Bill Hains	22
Shells: The Jewels of the Sea—Part I by Stuart & Leni Goodman	24
Double Decker Decoupage—Former projects by Becky Mann	27
Squire Frog—An original doll pattern by Charlene D. Roth	35
The Inside Story of Framing—Third of four parts by Faith Rogers	39
Mushrooms, Mushrooms—Inlaid carving by Elaine Enlow	45
Sculpting from a Life Mask—A fun project by Ann Saling	48
The Tool Chest—Second of a series by Sid Sharp	50

JULY 1973

VOL. 3, NO. 11

SPECIAL FEATURES

Join the Parade—Making a parade float by Joan Bell	28
Junk Sculpture—Figures from odds and ends	28
Chicago '73—Report on the HIAA Trade Show & Convention	31

DEMONSTRATIONS AND TECHNIQUES

The Tool Chest—Third of a series by Sid Sharp	18
Finger Weaving—Loomless weaving by Loretta Holz	23
Shells: The Jewels of the Sea—Part II by Leni & Stuart Goodman	28
Don't Eat That Apple—A New Personality—Dolls by Edie Michaelson	34
An Art for All Seasons—Cement mosaics by Kay Wainer	40
Music from the Hills—Make and paint a pulchimer by Faith Rogers	47
The Inside Story of Framing—Part IV by Faith Rogers	47

AUGUST 1973

VOL. 3, NO. 12

SPECIAL FEATURES

Gitter & Thread—How to do Shisha Mirror Embroidery by Jean Simpson	23
Mystical Masterpieces—Geometric Thread Design by Charm Hadenmark	31
Summer Harvest—Whimsical papier mache by Doris Simmons	43

DEMONSTRATIONS AND TECHNIQUES

The Tool Chest—Four of a series by Sid Sharp	16
String & Fall Relief—Pictures by Elena	20
Summer Magic—How to make a summer hat by Merry Jones	27
Decoupage's Delights—A stunning lamp by Louise Hoyt	35
Take Your Craft to the Beach—Mold making by Marge Lowell	38
Colorful Quilting—by Jane Guthrie	40
Shells: The Jewels of the Sea—Part III by Leni & Stuart Goodman	47

OCTOBER 1973

VOL. 3, NO. 13

SPECIAL FEATURES

Dyed by Your Own Hands—Natural dyes by Joan Dater	28
CC Reader Ropes a Horse—With some help from a friend!	46

DEMONSTRATIONS AND TECHNIQUES

Cornshocks Make the Scene—Dolls by Margo Davis Pontius	21
Whimsies—Pictures from rug scraps by Betty Rayside	28
Sculptured Rugs—Hooking & needlepoint by Ira Freinle	31
Dimensional Glass Painting—by Priscilla Houser	34
Save the Day—Preserving announcements by Ben Freinle	38
Fun With Mailing Tubes—Sculpture by Karen Kuykendall	42

DECEMBER 1973

VOL. 3, NO. 14

SPECIAL FEATURES

Dudley Reindeer—An original doll pattern by Charlene D. Roth	28
Christmas Angel—A Renaissance angel by Doris Simmons	58

DEMONSTRATIONS AND TECHNIQUES

Christmas Catches—by Janet D'Amato	21
Puff 'n Stuff Ornaments—Liquid embroidery by Kepka H. Bolton	24
Christmas Pyssanka—by Anna Kinszczyk	33
Shrink Art—A brand new fun craft	42
Cookie Kids—Baked tree trims by Rita Martinez de Blake	44

FEBRUARY 1974

VOL. 4, NO. 1

SPECIAL FEATURES

Banner Winners by Senior Citizens—by Ann Chapman	23
Sentiments of Yesteryear—Old valentines by Loretta Holz	39

DEMONSTRATIONS AND TECHNIQUES

Sneak Bath—Original tablecloth from Artis	18
Styrofoam Wall Sculpture—by Karen Kuykendall	28
Illuminated Jardiniers—Prize-winning decoupage	30
Kringart—New art from old newspapers by Natalie Levy	37
Simulated Scrimshaw—by Janet and Alex D'Amato	40
Creative Pottery Without a Wheel—by Tom Arnett	42

APRIL 1974

VOL. 4, NO. 2

SPECIAL FEATURES

Kids Your Imagination—Creative Eggcraft	44
Readers' Eggs	52

DEMONSTRATIONS AND TECHNIQUES

Ribbon Weaving—Mobiles by Loretta Holz	21
Cathedral Quilt—Needlecraft by Faith Rogers	27
Decoupage—as taught at The Golden Egg	24
Cardboard Furniture—by Anselm Atkins	30
Sanjazzing—On eggs or anything by Pat Nelson	33
Dripped Wax Bottles—New craft fun	38
Breeding Cards Are Getting "Boulder"—by Louise Rietie	38
Easter Decorating—Spring craft projects	41
New Dimensions in Egg Art—by Jim Nickerson	48

JUNE 1974

VOL. 4, NO. 3

SPECIAL FEATURES

Chicago '74—HIAA Show report	24
Let's Explore the Power Tool Myth!	44

DEMONSTRATIONS AND TECHNIQUES

The Tool Chest—Drilling and Boring by Sid Sharp	18
Murphy for Shireet—Rugmaking by Faith Rogers and Louise McCrady	28
3-D Greetings—Dimensional decoupage by Helen Rothberg	32
Ceramics for the Birds—Birdhouses by Elva Anson	34
Space Looms—Thread in dimension by Jim Carlson	38
Flowers of Satis—A centerpiece design	40
Hanging Planter Covers—Victorians by Mildred Jailer	42
Peaches with a Mexican Flair—Embroidery by Amelia Massa	46
Patchwork Pictures—by Peg Peterson	48
Rings for your Fingers—Silverworking by Bill Poole	50
Bird Magic with Wood Seeds—Nature crafts by Kepka H. Bolton	56

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